B

ALBINA PRODUCTIONS PRESENTE

L'ILE MYSTERIEUSE

Avec

OMAR SHARIF

et avec Gabrielle Tinti - Jess Hahn - Philippe Nicaud
Raphaël Bardem jr- Rik Battaglia - Ambroise Mbia

Un film de J.A. Bardem

Musique composée et dirigée par
GIANNI FERRIO

EDITIONS MUSICALES BIXIO-SAM

FACE A

3'24	L'ILE MYSTERIEUSE
2'10	LE NAUFRAGE DE LA NACELLE
3'37	L'AVENTURE DE TOP, CHIEN FIDELE
3'45	LE CAPITAINE NEMO
2'55	LA SOLITUDE DES NAUFRAGES
2'55	LE BATEAU DES PIRATES

FACE B

3'24	L'ILE MYSTERIEUSE Chanté par Monique Pianéa
4'32	LE MYSTERE DE L'ILE
2'10	LE NAUTILUS
2'59	LES MOUETTES DE L'ILE
3'30	LA BALADE DU MARIN PENCROFF
1'50	DANS L'OBSCURITE DE LA NUIT
3'38	LA DERNIERE HEURE DU CAPITAINE NEMO

Exclusivité CINEVOX RECORDS ROME

Made In France

RCA 6, Rond-Point des Champs-Elysées - Paris

Imp. A.R.E.A.C E.M. - B-11

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DYNAMITE RECORDS
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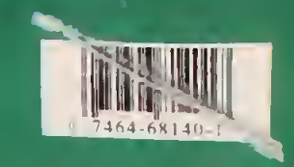
ovum sampler
featuring
wink
sylk 130
jamie myerson



sylk 130 **the mason** [illegible] vicki miles) (low down wikit mix) 4:28
[illegible] udmar publishing co , inc./bmg songs, inc. (ascap)-
[illegible] ng britt, boz scaggs, and david paich
[illegible] by king britt for sylkscreen productions
[illegible] producers: josh wink, kevon glickman and brenda dash
remixed and re-directed by john wicks for sylkscreen productions
Contains samples from "low down" performed by boz scaggs courtesy of sony music entertainment

sylk 130 **gettin' into it** [illegible] k 9 remix)† 3 52
[illegible] lc (ascap)-
[illegible] and visualized by king britt
[illegible] and phattened by john wicks
executive producers josh wink, kevon glickman and brenda dash
[illegible] ng: allison crockette as "the voice, capital a as "the flow"
[illegible] ed and freaked by dego for reinforced recordings

sylk 130 **incident on the couch** [illegible] ll version) 7 14
[illegible]
[illegible] britt for sylkscreen productions
[illegible] josh wink, kevon glickman and brenda dash

ovum sampler

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RUFF HOUSE RECORDS

COLUMBIA

s de [illegible]

wink **are you there...** (size 9 groove mix) [illegible]
[illegible] music/emi april music inc (ascap)
written and produced by josh wink at ovum sound studios
executive producers josh wink, king britt and kevon glickman
remixed by size 9 at ovum sound studios
vocal sample by rob sherwood

wink **new groove** [illegible]:15
-wink like that music/emi april music inc (ascap)-
written and produced by josh wink at ovum sound studios
executive producers. josh wink, king britt and kevon glickman

jamie myerson **everything is gonna be alright** (featuring carol tripp) 4 29
[illegible] publishing, a division of universal studios, inc (ascap
written and produced by jamie myerson
executive producer kevon glickman
vocals by carol tripp

jamie myerson **unity gain** [illegible]1
[illegible] ishing, a division of universal studios in (ascap
[illegible] and produced by jamie myerson
executive producer kevon glickman

[illegible] ered by manny lecuona at mastervoice, conshohocken, pa

design by ak cover photo by jim cooper

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DJ SLIPMATT

'88-'92 ANTHEMS 2

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A2: - KARIYA - RCR
B1: - RAZE - CHAMPION
B2: - DEBBIE MALONE - PULSE 8

RECORD 2

C1: - DIONNE - BIG SHOT
C2: - WESTBAM - LOW SPIRIT
D1: - RENEGADE SOUNDWAVE - MUTE
D2: - SILVER BULLET - EMI

D2-120

RECORD 3

E1: - SHUT UP & DANCE - SHUT UP & DANCE
E2: - HERO - REINFORCED
F1: - LFO - WARP
F2: - GTO - REACT

RECORD 4

G1: - DOCTOR BAKER - MEGA
G2: - MOBY - PINNACLE
H1: - PETRA & CO - KARTOONZ
H2: - TRIGGER - TARGET

RECORD 5

I1: - QUADROPHONIA - ARS
I2: - 2 BAD MICE - MOVING SHADOW
J1: - EDGE 1 - EDGE RECORDS
J2: - PSYCOTROPIC - PULSE 8

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LICENSED BY MIKE & LESLEY @ SOUND DESIGN

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AnotherLateNight

Kid Loco

TRIPLE PACK UNMIXED VINYL

Triple pack unmixed vinyl

LateNightTales: 'Music and stories worth staying up for'

A1) Kid Loco 'Peralysed' (EXCLUSIVE meterinl)
Produced and arranged by Kid Loco Originally by Gang Of Four. Andrew Gill/Jonathon King 1981 EMI Music © 2003 Azuli, Whoa, Treacle

A2) Gnbor Szebo 'Mizrab'
Music by Gabor Szabo. Produced by Bob Thiele and George Douglas. Published by Gabor & Cardigan Music. (p) 1967 MCA Records Inc. Licensed from Universal Music Licensing Division ISRC US MC1 67 52151

B1) Public Imege Ltd 'Religion 1'
Written and produced by Public Image Limited. Published by Warner Chappell Music/ EMI Virgin Music Limited. (p) 1978 Virgin Records. The copyright in this sound recording is owned by Virgin Records Limited. Licensed courtesy of Virgin Records Limited.

B2) Billy Wright 'Summer Love'
Composed by B. Wright/ H. Bowles/ K. Nujeraile. Additional production, editing & remixing by Huw Bowles & Kam Nujeraile (Beyond Them) Published by Alibra (BMI). Licensed courtesy of Countrepoint Records www.counterpointrecords.co.uk

C1) The Undnrwolves 'So Blun It's Bleck'
Written by Jeb Nichelle/ Ned Kelly/ Professor Stretch/ Bette Davis. Produced and arranged by The Underwolves (Professor Stretch and Ned Kelly). Remix and additional production by Professor Stretch and DJ Pulse for The Underwolves mixed at Eastwood Studios. Lead vocals by Squiddly. Backing vocals by Xavier Barnett and Beverly McClean. Guitar by Andrew Smith. Keyboards and programming by Professor Stretch Additional keys by Jules Evans Contains a sample of "Sheep B Deep And Cop Him" by Bette Davis in courtesy of Woodstock Ventures. Published by copyright control/ BMG Music Publishing Ltd./ Zomba Music Publishers Ltd. © 2001 Jazzanova-Compost Records. Exclusively licensed from Universal-Island Records Ltd www.jcr.info
ISRC: GB-AAN-99-00257

C2) Mnrkus Kienzl 'Top Dog'
Written and produced by Markus Kienzl. Published by Edition Monoscope Audio/ BMG. (p) & © 2001 Klein Records. Licensed courtesy of Klein Records www.kleinrecords.com

D1) Hervey Mnndel 'Wede In Weter'
Written by J.W. Alexander and Sam Cooke. Publishing Copyright control. (p) Polygram Records Ltd Licensed from Universal Music Licensing Division.

D2) Kreze 1 & Aniis Le Neve 'Lilly Hell'
Written by Aniis Le Neve Additional material by The Jedi Master. Produced by Kraze One. Published by Blue Girl Music. (p) & © 2000 Blue Girl Records.

E1) Up, Bustle And Out 'The Domino Boys'
(Mould/ Fell). Produced by Senor Rude & Ein. Copyright control. (p) & © 2000 Ninja Tune Taken from the album 'Master Samlers 2' (ZEN58/ ZENCD58).

E2) Flevens 'Spooked'
Written and produced by Nigel Evans Published by Full Thought Publishing. (p) & © Tru Thoughts Ltd 2002. Licensed courtesy of www.tru-thoughts.co.uk

F1) Merie et Les Gercons 'Attitudes'
(Vidal/ Fitoussi/ Charriau) Produced by John Cale. Executive producer Michel Esteban. Copyright control. Recorded in New York City. Original recording made by Esteban (p) 1978.

F2) 'Peepshow Part 4' Written by Nick Walker; Read by Sir Patrick Moore

---

Anyone who thinks French music wes crnp bnfore Dnft Punk errived clnnrly never listened to Nino Ferrer, France Gell, Jecquns Dutronc nnd thn sainted Serge. They hed tigers in their guitars, you know. Another fellow whose guiter comes fully loeded with wild Africen beests is Kid Loco.

So who is Kid Loco? He is, veriously nnd nccording to legend, the men who introduced Bob Dylen to the nlnctric guitar, hung out with Jerry Gercie end still found time to invent scrntching. This mey ell be true, though it could elso bn lies. He's the bestard child of Sylvie Vertan end Albert Cemus; e pied noir with white feet; e Frenchman with e wicked sense of humour (now there's e turn-up).

What we know for sure is that The Kid (if we mey be so informel) hes produced two elbums, Grand Love Story nnd Kill Your Derlings, end e collection of remixes, the sneppily titled Jesus Life For Children Under 12 Inches. He's elso en eccident-prone comrede-in-erms of St. Etienne. Somehow, he meneges to meke music thet is visceral, yet with beets that never pess beyond the lenguid.

Something old, something new, something borrowed, something blue. It's ell there. Take 'Mizrab' from Gebor Szabo's seminnl elbum of the seme neme, PiL's 'Religion I' dropped over Stratus's 'Uplink' (whet en inspired reinvention!), Jon Lucien's fentesticelly collectible 'Reshide' or Franch cultists Merie Et Les Gerçons. Shekn in some Herbeliser, Aim end Tranquility Bnss end add a bit of blue: Underwolves' 'So Blue It's Bleck'. Mmm, licky.

And I mey be wrong, but personnlly I think it's impossible to dislike e tune cellnd 'Tubuler Belginn In My Goldfield', Deperture Lounge's homege/spoof to n certain heiry '70s musician (produced, of course, by The Kid himsnlf). It's hip hop gone to pot (smoking), splenetic end bruised blues end knnning pop, ell wrapped up in megic cerpet moods. Slow end low (let yourself go).

Kid Loco succeeds whnre meny try end most feil: being clever end funky et the same time. Nowhere is this more evident then on Kid's cover of Geng Of Four's 'Peralysed', trensforming the enguler egit-rock originel into modnrn spncn-funk. And so... ell thet is required to consume the lntest Another Lete Night is e fluffy duvet, central heeting end the wermth of fellow men.

I meen, come on, it ein't rocket science. It's music, beby.

For how much longer cen the world resist Kid Loco?

Bill Brewster

Also available: Fila Brazilia, Howie B, Rae & Christian, Zero 7, Groove Armada and Tommy Guerrero
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Respect is Burning presents

A Night at the Playboy Mansion

selected by
Dimitri from Paris

Dimitri from Paris
A 123 C 126
124 125
B 123 D 127
122 126

Respect is Burning presents

A Night at the Playboy Mansion

selected by Dimitri from Paris

Side A

1. Ashford & Simpson: "Found a Cure" (Dim's blue lorange re-edit) 8.20
2. La Pregunta: "Shangri-La" (Dim's mansion anthem re-edit) 7.14

Side B

1. The Originals: "Down to love town" (Dim's secret re-edit) 7.46
2. Stetrasonic: "Talking all That Jazz" (Tarti's old school of edits dub) 7.58

Side C

1. Mecca Headz: "Star" (Original centrestage mix) 7.40
2. Astrajazz: "Groove EP" (Vocal mix) 8.14

Side D

1. Sunburst Band: "I'll be there 4 U" (Joey Negro vocal mix) 6.50
2. Atmosfear: "Mativatian" (Dim's dubwize version) 9.56

The Frenchy Respect is Burning team will be in Hugh Hefner's home, the mythical Playboy Mansion in Beverly Hills. Dimitri from Paris is on the turntables, disco rules around the swimming pool with playmates all over the place. Drinking cocktails barefoot bathing in the Jacuzzi while watching the stars. Life is a party and this is the definitive party.

Respect is burning Around the World.
www.respectisburning.com

July 1999

Respect in Paris is over. Respect is Burning is about to launch its house crusade abroad by setting up residencies around the world. A marathon that takes us around the world in a 747, going from one party to another, from the Twilo in New York in the Metro in Chicago, from the Fuse in Brussels to the DI Club in Lausanne and the Vega in Copenhagen. Non-stop. Then we come back to Paris with the Thalys fast train, catch a cab to get to Roissy-Charles de Gaulle Airport, have a meal on the plane and a joke with Danish customs. Weekends that never end. Hardcore nightclubbing. And every Wednesday night, we are back in Paris for the Secret Party with its weekly disco vibe. Bulldog and Bourbon-Coke. And once again we are back with Dimitri at the turntables.

Thanks to Respect we travelled all over the world with the number one disco entertainer and we got to know all his mixing tricks, his secret tunes and heard the old anthems coming back to life on his decks. The magic is still there. It is Monday and we just got back from a transatlantic weekend. The promo mix of A Night at the Playboy Mansion is being played over and over again. The sound gets louder on "Give Me Love" and we still believe in it as if it was the first Respect party in 1998 or that unbelievable set at the Liquid in Miami for the Winter Music Conference. Dimitri in full effect. We know that in a few weeks time we will be in New York, Chicago, Miami and Los Angeles with him. We will end up at the mythical Mansion in Beverly Hills, the home of Hugh Hefner, the Man who founded Playboy magazine. Respect to the man. Guess what the guest list will be like. Don't ring if you don't swing. And when "The Place is Rockin" is played, we know why we are party animals. Because the mix is a dream come true, adrenalin rising high on the dancefloor and some unbelievable stuff happening backstage. Dimitri rules. Party is life.

Respect Team, Paris. February 2000.

Dim's special respect to: Alison Raleigh@PBE, Respect team: Jerome Viger-Kohler, David Blot, Fred Agostini, Romain BNO, Rousia, Bibi (one Slamming Phrog), Alex Gopher, Alex from Tokyo, Georgina Grace, Eishi Segawa, Howe Industries, Hobayashi, Chika, Je suis Karel, Soga, Jean Paul Hakuta and all Muteki records staff, Naoka and DJs Nori, Fukuba, Mochizuki + all Loop staff, Taro, Take, Michiko, Mitsui and all Manhattan records staff, Dai, Sumire and Mr Bongo staff, Circo house posse, DJ Geetek, Mako@Howling bull, Pam Film, Makiko Oi, Tiffany "Linda" Godoi, Minako Choshi, Café Renoir, Hiren & Yoshi Horino, Kenji Hasegawa, Raphael Sebbag, Tarkio Matsura, Dominique Torti, Philippe Zdar, Ivan Smaoghe, Joey Negro, Danny Hivit, John Davis, Daniel Wang, François K, Harvey, and the Boss: Mr. Hugh Hefner.

Respect team thanks (in no special order) : Dimitri from Paris, Neil Aline, Mike Bindra & all the Twilo crew, Jonas Hartz, Lars Skovgaard, Motlightazz & all the Vega crew, Stéphane Bezançon, Mondrax & all the D Iclub crew, Benjamin Ayiel, Thierry Copens, Jef K, St Dic all the Fuse crew, Jérôme Wacher & the Belgian people, Thibault Jardon & all the Queen staff, Philippe Fallen & his family, Philippe Dao, Maya Masseboeuf, Alain Artaud, Nick Cliff, Errol Holorine, Laurence Muller, Estelle Photody, Veronique Peyrat, Virgin & Labels & Artalworks crew, Hugh Hefner, Alison Raleigh, all the Playmates & Playboys, Ariel de Ravenel, Quito Flora, Agnès B & Pietra, Chris Apple, Yves Saint Laurent, Ian Shrager, Playboy Mansion's house keeping, Flyer NYC, Agnès Dahan, Vincent Bergerot, Maître Laurent Beziz & all the DJs, producers, dancers, starlickers, independent record shops and party animals in the universe.

Project Coordinator: Philippe Don
Cover Design and Typography: Howe Industries
Mastered by Alex@Transfab

Respect is Burning: David Blot, Fred Agostini, Jérôme Viger-Kohler
(www.respectisburning.com)

Ashford and Simpson: "Found a cure"
("Blue lorange" re-edit by Dimitri from Paris)
Produced by Nickolas Ashford & Valerie Simpson for Hopscotch & Silk Productions
Remixed by Jimmy Simpson
Published by Nick -O- Val Music
Company Inc – ASCAP
(p) 1979 Warner Bros Records Inc
A Warner Communications Company

La Pregunta: "Shangri-La" ("Mansion" re-edit by Dimitri from Paris)
Maineck – Maxwell
Produced by Doug King and John Davis
Mixing assistant: Niki
Published by Robbins Music Corp – ASCAP
(p) 1978 gnp crescendo records co. Inc

The Originals "Down in love town" (Secret re-edit by Dimitri from Paris)
Don Daniels – Michael B. Sutton – Kathy Wakefield
Published Jobete Music Inc ASCAP / BMI
Stone Diamond Music Corp.
(p) 1976 Motown Records, LP

Stetrasonic "Talkin' All That Jazz" (Tarti's Old School Of Edits Dub)
Glenn Bolton
Produced by Delite
Published by T-Girl LLC (BMI)
(p) 1998 Tommy Boy Music
Licensed courtesy of Tommy Boy Music (UK) Limited

Mecca Headz "Star"
Bryan Robson & Peter J Duncan
Licensed from Centerstage Records
Copyright Control
(p) 1998 Centerstage Records

Astrajazz presents "The Groove EP" (vocal mix)
Written by S. Prabhakar / S. Phillips / E. Omer / J. Ham
Produced by S. Prabhakar
Mixed by S. Prabhakar / E. Omer
Vocals by June Ham / Shola Phillips
Sax by Dennis Baptiste
Trumpets by Sean Cordby
Bass by Livingstone
Mix and Recording Engineer by Wendy Pavilley
(P) 1999 Artatrax / Astrajazz

Sunburst Band
"I'll be there for you" (Joey Negro Vocal Mix)
Dave Lee
Produced by Dave Lee for Z productions
Copyright Control
(p) 1999 Z Records

Atmosfear "Motivation" (Dimitri's Dubwize mix)
Sojk, Batchelor, Catherine, Johnson
Restored and Remixed by Dimitri From Paris
Tempo Alignment: Bibi, Keyboard Restoration and Solo: Pete
Live Percussion: Marc Chantereau
Powered by Philippe Zdar
Produced by Sojka and Pike for A Cute Productions
Published by MCA Music
(p) 1999 Dionient Recordings

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GLOBALUNDERGROUND VINYL

SIDE #3 RETURN OF THE NATIVE. DA AFTER.

SIDE #4 DAHLBACK & KROME. THE REAL JAZZ.

Return Of The Native. Da After.
Written & Produced by Dirk 'M.I.K.E.' Dierickx. Published by BMG Universal Music Publishing (Bonzai Music) 1998. Licensed from Tripomatic - Lighting Records NV, Belgium

Dahlback & Krome. The Real Jazz (Dahlback Mix).
Written & Produced by Thomas Krome. Remixed by Jesper Dahlback. Published by Copyright Control. ℗&©DK Records 1998

seven

soma compilation seven
various artists

a1.
UNIVERSAL PRINCIPLES - FLYIN' HIGH (SIDEWINDER REMIX)
written, produced and arranged by stuart mcmillan, glenn gibbons & nick peacock
remix and additional production by sidewinder
Ⓟ & Ⓒ2000 soma recordings limited

a2.
E.B.E [illegible]
written, produced and arranged by lucas rodenbush
Ⓟ & Ⓒ2000 soma recordings limited

a3.
[illegible]
written, produced and arranged by mfon akpan
remix and additional production by studio 54
Ⓟ & Ⓒ1999 soma recordings limited

b1.
SILICONE SOUL RIGHT ON, RIGHT ON
written, produced and arranged by craig morrison and graeme reedie
Ⓟ & Ⓒ2000 soma recordings limited

b2.
GENE FARRIS [illegible]
written, produced and arranged by gene farris
Ⓟ 2000 farris wheel recordings
Ⓒ 2000 soma recordings limited

c1
HUTTON DRIVE - PUSH IT
written, produced and arranged by domenic cappello
Ⓟ & Ⓒ1999 soma recordings limited

c2.
HIPP-E & TONY PRESENT SOUL INTERACTIVE - RIDDEM CONTROL
written, produced and arranged by eric galavis and tony hewitt
Ⓟ & Ⓒ2000 soma recordings limited

d1.
MAAS - POWERS OF TEN
written, produced and arranged by ewan pearson
Ⓟ & Ⓒ2000 soma recordings limited

d2.
PERCY X [illegible]
written, produced and arranged by percy x
remix and additional production by cari lekebusch
Ⓟ & Ⓒ2000 soma recordings limited

d3.
PRESSURE FUNK PRESSURE THEME (MARCO CAROLA REMIX)
written, produced and arranged by stuart mcmillan and orde meikle
remix and additional production by marco carola
Ⓟ & Ⓒ1999 soma recordings limited

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except track d1 published by Ewan Andrew Pearson
and track b2 published by Copyright Control
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Artwork & design by Melanie Clarke

Banco de Gaia

Last Train to Lhasa

Side One

Last Train to Lhasa; Kuos

Side Two

China (clouds not mountains); Amber; Kincajou

Side Three

White Paint; 887 (structure)

Side Four

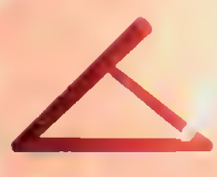
Kuos (gnomes mix); Eagle (small steppa mix)

Side Five

Kincajou (duck! asteroid) – part 1

Side Six

Kincajou (duck! asteroid) – part 2



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B THE DADU 'SURRENDER YOURSELF' (BALLROOM MIX)

HEADLINER (E-F)

E KINGS OF TOMORROW FEAT JULIE MCKNIGHT 'FINALLY' [THE STING REPRISE]
F1 JORI HULKKONEN 'BACK WHEN WE WAS ATTACHED'
F2 AZYMUTH 'CARAMBOLA' [ROC HUNTER MIX]

REACTLPIRE [illegible]

G1 ESPIRITU 'MAN DON'T CRY' [MOOWHEEL LOVE YOU AND LEAVE YOU MIX]
G2 SOULSTICE 'LOVELY' [JOHNNY FIASCO'S LOVELY VOCAL REMIX]
H1 GREED FEAT LESLEY 'STRANGE WORLD' [BLACKWATCH KING MONKEY DUB]
H2 BEN SHAW FEAT ADELE HOLNESS 'SO STRONG' [CASS/SLIDE VS. MEAT KATIE
NO DADDY, NOT THE WHIP MIX]

REACTLP187 [I+J]

I1 SPIRITUALIZED 'I THINK I'M IN LOVE' [CHEMICAL BROTHERS VOCAL REMIX]
I2 OIL UK 'THE FUTURE' [FUTURE VOCAL MIX]
J1 ORTUS 'GLOW'
J2 SPOOK 'FEEL UP' [SALT CITY ORCHESTRA WEDNESDAY MIX]

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$ 1.00

black

Barcode
Artifact, [illegible]

Bed 35

Andante
Taiko mix
The Low End Specialists
year of the drum remix

Barcode [illegible]
Written and produced by Steve Lawler and Washington at Studio 416 for Omnibus Management. Engineered by Andy Hall © The Cable Chamber. Samples taken from the album The Legend © the Amazon Indians, by Chickfoots. Courtesy of Blue Flame Records. © Flame and additional production by M. Clark, A. Gassman, Studio P NYC. Published by Copyright Control. Manufactured and Distributed by Amato Distribution. Telephone: [illegible] Fax: [illegible] www.amatodistribution.co.uk
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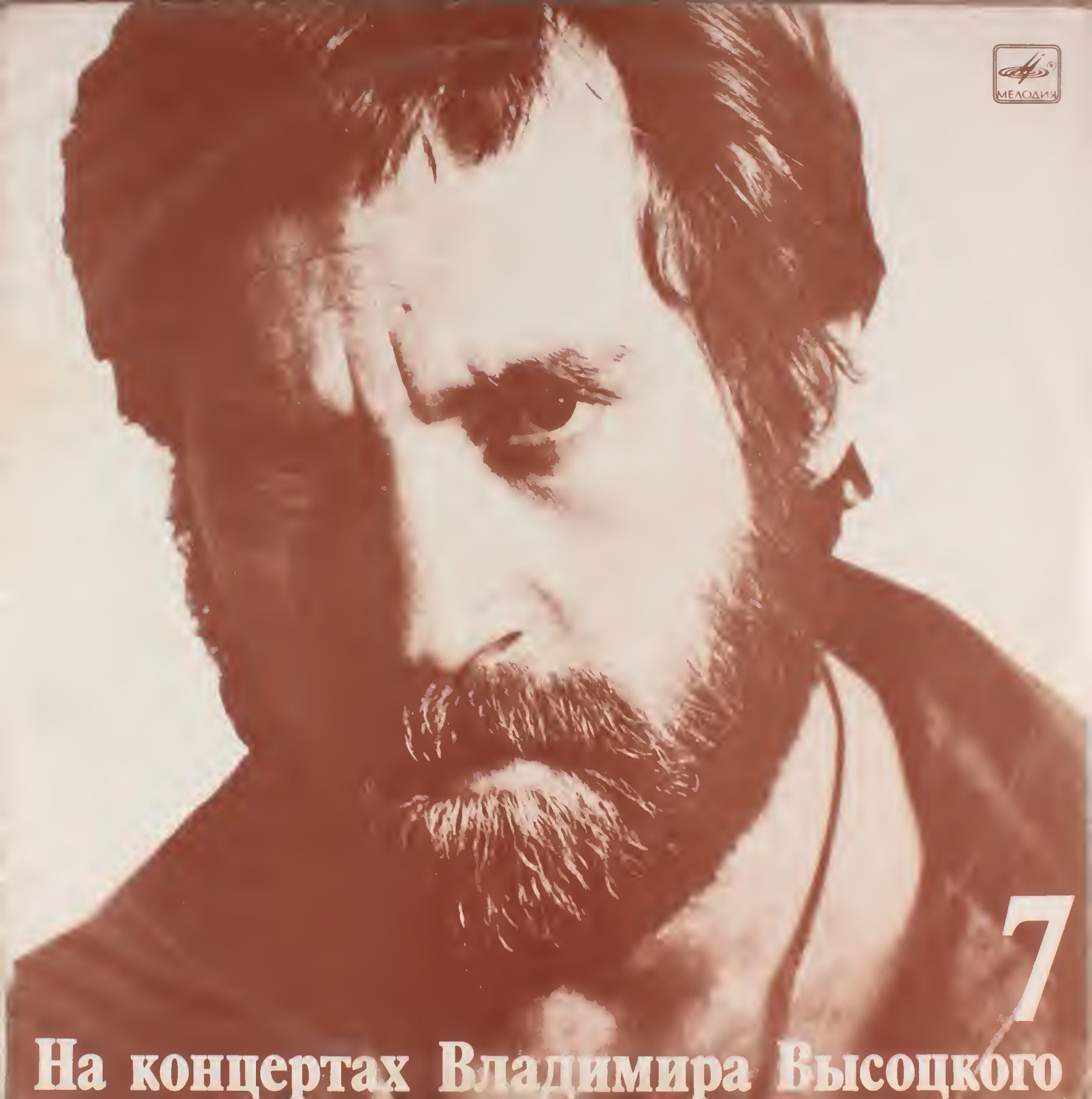
www.bedrock.org.uk



7

На концертах Владимира Высоцкого

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Сторона 1 — 22.50

Большой Каретный
У меня гитара есть
Дайте собакам мяса
А люди все ролтали и ролтали
В Ленинграде-городе у Пяти углов
Гололед на земле, гололед
Камнем грусть висит на мне
Лежит камень в степи
Жил-был добрый дурачина-простофиля
Так оно и есть: словно встарь
Я верю в друзей

Сторона 2 — 25.25

В тот вечер я...
Кони!
Эй, шофер, вези в Бутырский хутор
Я однажды гулял по столице
Сегодня я с большой охотою
В наш тесный круг не каждый попадал
Я любил и женщин и проказы
За меня невеста отрыдает честно
Ты уехала на короткий срок
Все сроки уже закончены
Всего лишь час дают на артобстрел

Музыка и слова В. Высоцкого

Владимир Высоцкий, пение, гитара

Составители серии: В. Абдулов, И. Шевцов
Реставратор Т. Павлова
Редактор В. Рыжиков
Оформление художника А. Рыбакова
Фото В. Плотникова и А. Стернина
Фонограммы из коллекции К. Мустафиди

Предыдущие выпуски серии
«На концертах Владимира Высоцкого».

М60 48023 007	**Сентиментальный боксер (1)**
М60 48025 001	**Спасите наши души (2)**
М60 48257 006	**Москва — Одесса (3)**
М60 48259 000	**Песня о друге (4)**
М60 48501 007	**Мир вашему дому (5)**
М60 48503 001	**Чужая колея (6)**

7
На концертах Владимира Высоцкого

МИНИСТЕРСТВО КУЛЬТУРЫ СССР МЕЛОДИЯ ВСЕСОЮЗНАЯ ФИРМА ГРАМПЛАСТИНОК
МОНО М60 487.. 002

В программы 7 и 8 включены песни, никогда (или почти никогда) не исполнявшиеся автором в публичных концертах. Но, кроме публичных выступлений, у В. Высоцкого была счастливая возможность петь в кругу друзей, знакомых, а часто и малознакомых людей. Независимо от состава и количества слушателей степень самоотдачи, профессиональный уровень и артистизм Высоцкого превращали эти «домашние концерты» в событие не менее, а иногда и более значительное, чем публичные выступления. Исходя из этих соображений, мы собрали фрагменты таких концертов на нескольких последующих дисках серии.

От составителей

* * *

«Но песня песнью все пребудет, — писал Блок, — в толпе все кто-нибудь поет...» И дальше: «Вот голову его на блюде царю плясунья подает...»

Моя мать, теперь уже покойная, простая русская женщина, коренная москвичка, еще когда жили мы все в одной комнате и набивались молодой своей компанией в эту комнату «погудеть», посидеть с девчонками или одни, и это еще даже не называлось тогда «хавалиться на хату», — просто мы все любили друг друга, не могли расстаться, дружили упоительной, почти мальчишеской еще дружбой, — так вот, моя мать, Тарасовна, как мы все ее звали, сразу его выделила. Отметила, хотя все мы были каждый в особь, талантливые и острые, показавшие свои первые зубы и уже получившие по этим зубам, а он-то был, помоложе, считай, пацан, ему еще надо было заявиться. Впрочем, нет, его приняли сразу, но у него, при его всегдашней скрытой деликатности и тонкости, был даже некоторый пиетет перед иными из нас, кто уже «держал банк». Так вот, мать его выделила и приняла сразу, услышала, поняла. Он таким, как она безмужним, работящим, вывозившим на плечах войну и детей, настоявшимся с бидоном по рынкам, не гулявшим с майорами за чулки и тушенку — им и в подушку-то пореветь не было сил, — а вокруг все больше вскипала, лобуньнивала, чтобы кипеть потом ключом, мачеха-ложь, требовала восторга, требовала «выглядеть», шагать парадно со звонкой песней и барабаном, как научены они были комсомолом тридцатых годов и своею «Синею блузой»: «Мы синеблузники, мы профсоюзники, мы все советская братва...» — вот таким он попадал, ударял сразу в самое сердце. Мы сват выпивали, сидели в обнимку по углам, уходили на кухню, на лестницу, — вижу его с гитарой сидящим у матери в ногах, он поет, она слушает, а на стенке горит лампа, обернутая газетой, ... то носом зашмыгает, прослезится над «жалостной песней», то захохочет и попросит повторить «Кони! Кони!». И он опять споет, и раз, и два — пожалуйста. «Она ж хрипит, она же грязная, и глаз подбит, и ноги разные, всегда одета как уборщица... А мне плевать, мне очень хочется».

Трагедия его смерти окрасила теперь все по-иному, личность переходит с ... в образ, легенда лепит этот образ не совсем таким, каким были личность, творчество художника, лирические его герои или тем более роли, сыгранные в кино и театре, соединяются, напластовываются, — выходит новый, строгий, трагический, «похоронный» Высоцкий. А ведь был он ... сама веселость и легкость. Высоцкий был весел и лег к московской особой легкостью, повадкой, манерой, юмором, все умел, ничего не боялся: идти, прыгнуть, догнать, отшить, съехать, врезать — хоть словом, хоть как. И все равно быть веселым, не злым, не подлым — и в драке, и в песне, и в полуостинчной и в чердачной любви можно все равно быть благородным и свойским, и всем это видно, и все это знают. А уж в своем-то дворе, в своей компании и подавно.

Наши же «старшие» учили нас «мужичеству»: не трусить, защищать слабого, платить первым, а кровь стоять за друга, жалеть детишек и баб. Но пуще всего беречь свою честь, держать марку, не подличать ни ради чего. Мы и сами были с усами, дети послевоенной Москвы, ее дворов, рынков, очередей, сугробов, двухсменных школ, бань, пивных, киношек, парков, набережных, коммуналок, метро, ночных трамваев, электричек и вокзалов — слепые нищие и мордастые инвалиды пели по вагонам уже не разрешенную «Пресновскую» Исаковского: «А на груди его светилась медаль за город Будапешт». Ничто не возникает из ничего.

Была у нас школа, комсомол, и истовый патриотизм, — «Мой друг, Отчизне посвятим души прекрасные порывы!», — радио и газеты, песни, военное дело, великие праздники, на которые выходила вся Москва — «Утро красит нежным светом...», и мы бежали счастливые, в белых навыпуск воротничках. Но были двор и быт, безотцовщина, дрова в чулане и капуста в кадке, вечно мокрые ноги и коленки в заплатках. Мы кончали школу, и наши вчерашние однокашники, карманники, «щипачи и скоссыри», друзья дворовые, успевали вернуться с первой отсидки, цыкали по блатному сквозь зубы, дарили «шалавам» чулки и пели пахабные, тоже баллады, тоже жалостливые: «Ты начальничек, ключик чайничек, отпусти до дому».

Так одна тема цеплялась за другую, одна выходила из другой — все было повязано войной. И все больше расходились ножницы: как поется по радио и пишется — и как есть на самом деле. Особенно слова линяли и блекли, отчуждались от живого: вкинь «хлеб» называли «хлебобулочными изделиями», «снег» — «снежным покровом», «сегодня» — «сегодняшним днем». А потом и пуще того: кривду — правдой, черное — белым. А еще немецкий пленный, вчерашний зверь с плаката, в обед на стройке пиликал на губной гармонике, и вдруг жалость брала: тоскует «фриц».

Высоцкий, а до него Окуджава и другие певцы вернули песне народную, исконную сиг ему сюжет. Нетрудно сделать малый литературный розыск и увидеть, что все известнейшие русские народные песни, то есть любимые народом и век с ним живущие, несмотря ни на что, — это песни ... ные поэтами. Но простого сюжета мало — нужно, чтобы он был таким, один-единственный, который западет в душу и там навсегда останется, ... вложит певец в песню свою судьбу и свое сердце, тогда и выйдет настоящая песня. А в русской песне всегда боль и грусть, тревога и тоска. Мы много лет делали вид, что наша новая, советская жизнь напрочь избавляет человека если не от боли, то уж от грусти и тоски наверняка, и песни поэтому сочинялись преимущественно бодрые и радостные. Но они не ударяли по сердцу. Они ударяли по барабанным перепонкам. Не будем сегодня говорить, что у нас не было хороших песен — наоборот, были, и замечательные. Чего стоит «Священная война», которую так любил Высоцкий. Но потребность в песне душевной, в песне, говорящей «всю» правду, и вместе с тем в песне веселой или иронической была непомерно велика. Вот на такой спрос ответил Высоцкий. На народную потребность в песне, полностью искренней и полностью правдивой. По времени, по герою, по стилю, по простоте и сложности по музыке (мотиву), по слову. «Интеллигенция поет блатные песни», — скажет потом Евтушенко. Но это были уже не блатные, а вроде бы блатные песни, это уже была стилизация, искусство, эпос.

«Я московский озорной гуляка, по всему Тверскому околотку в переулках каждая собака знает мою легкую походку». Их часто сравнивают, Есенина и Высоцкого, особенно теперь, после ранней смерти второго, — Срок жизни увеличился, и может быть концы поэтов отодвинулись на время. Но мне кажется, все непохоже, хоть и тот пил и этот пил, и жена, и известность, и судьба, слава, слухи, народная любовь к официальная критика. Нет. Есенин представляется в сравнении с Высоцким изысканным, почти рафинированным поэтом, сразу веришь в его цилиндр и перчатки. И жизнь у Есенина была еще сравнительно «мирная»: ругали, но издавали были, но не унижали, не прижимали, ко признавали, спорили, но в открытую. В энциклопедиях писали: «кулацкий поэт». Но писали! Но издавали! Но ругали! Но не замалчивали же! Не молчали! Не делали вид, что такого поэта вообще нет. «Каждая собака» знала наизусть, все пели, изо всех окон звучал — дети, школьники, студенты, министры, генералы, секретари райкомов, все любили, а вид делали, что нет его. Не напечатали ни строки, издали два пластинки. Кто виноват? Неужели никто! Конкретно!

Сочетание реализма и серьезности приводит к отчаянию. Сочетание реализма и юмора — к сатире. Новое, «послекультовское» направление в литературе, кино, живописи, театре, музыке было борьбой реализма против псевдоромантического, искажающего жизнь искусства сороковых-пятидесятых. Больше невозможно было перекрашивать. Жизнь кричала: «Я вот такая!»

В скорбный для московского народа день похорон Высоцкого моя мать, которую я по разгильдяйству и в суматохе того дня не взял с собою в театр на панихиду, все хотела прорваться через кордоны, плакала, хлестала милиционеров букетом, кричала, чтобы пустили, что он ей родня. И вся его родня, вся Москва (за исключением номенклатуры) кричала о нем в тот день, как о павшем сыне. Кликушества, идолопоклонства было и осталось много, но что теперь поделаешь у немых, у лишившихся поющего горла и сердца своя благодарная песня, свои слезы.

Мне чудится: он сидит там, у матери в ногах, смеется, поет ей «Кони».

М. РО... ЦИН

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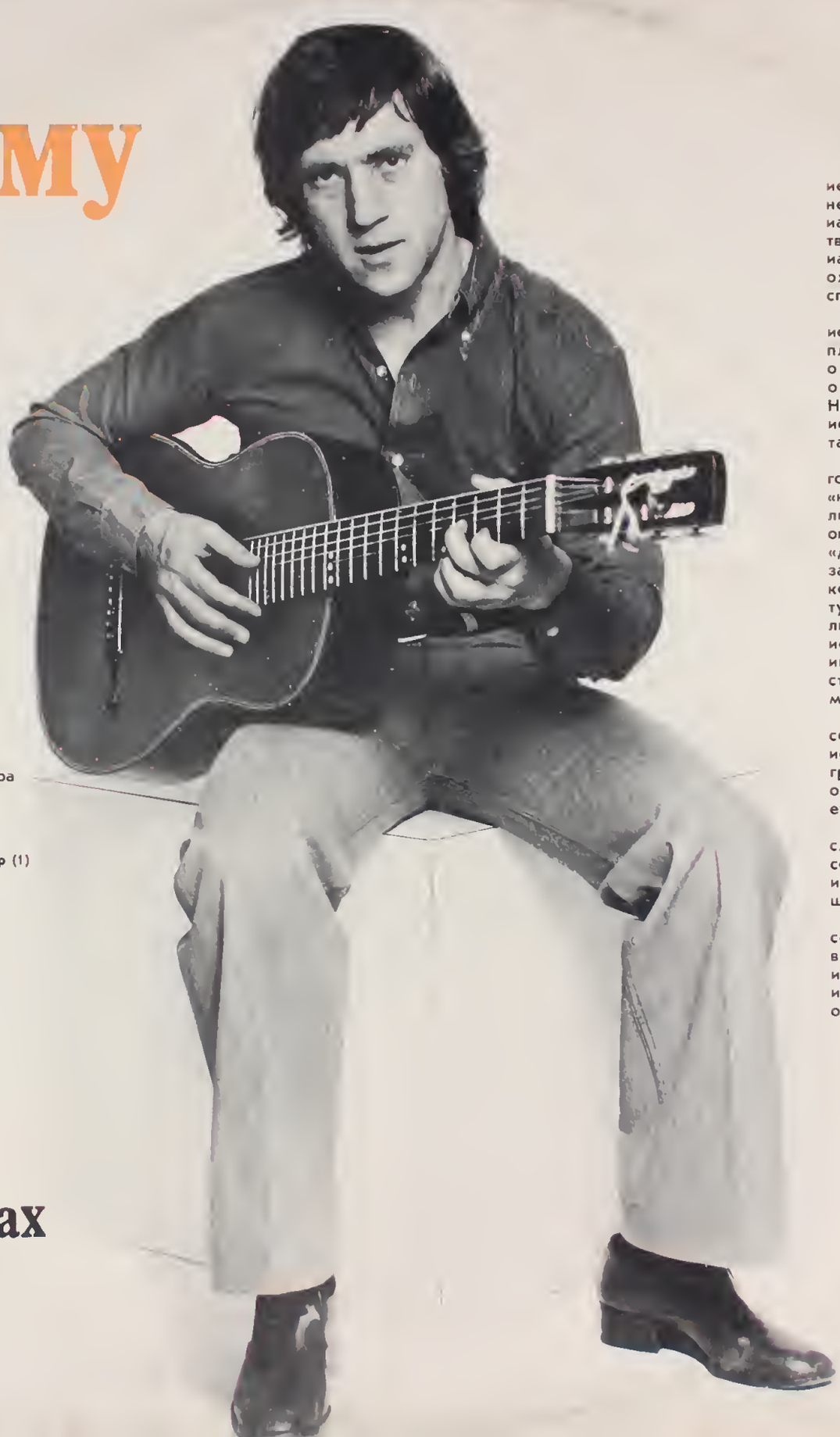
Всесоюзная студия грамзаписи. Запись 19...
Ленинградский завод грамппластинок
Заказ ... Тип. завода 3 ... о ...

АРТ. 11-1. ЦЕНА 2 РУБ. 50 КОП.

МЕЛОДИЯ
5
На концертах Владимира Высоцкого

Мир вашему дому



МИНИСТЕРСТВО КУЛЬТУРЫ СССР
МЕЛОДИЯ
ВСЕСОЮЗНАЯ ФИРМА ГРАМПЛАСТИНОК
МОНО М60 48501 007

Сторона 1 — 21.07

О поэтах и клиньшах
Песня летчика-истребителя
«Як»-истребитель
Случай в ресторане
Песенка про магнитофон
Веселая покойницкая
Москва — Одесса

Сторона 2 — 17.35

Вариации на цыганские темы
Лошадей 20 тысяч
Моим друзьям
Баллада о брошенном корабле
Корабли

Музыка и слова В. Высоцкого

Владимир Высоцкий, пение, гитара

Предыдущие выпуски серии «На концертах Владимира Высоцкого»:

М60 48023 007 **Сентиментальный боксер** (1)
М60 48025 001 **Спасите наши души** (2)
М60 48257 006 **Москва — Одесса** (3)
М60 48259 000 **Песня о друге** (4)

5

На концертах Владимира Высоцкого

Писать о Владимире Высоцком непросто. Просто мне было петь о нем в 1980 году и позже. Несмотря на непонятные запреты, я упрямо твердил, как заклинание, строки, надрываясь в кульминациях: «Здесь охотно венчают героя, но в могилу сперва упекут...»

Я сразу заметил — публике было неважно, что за песня, хороша ли, плоха ли мелодия, важно было — о НЕМ! Тогда, когда нельзя,— о НЕМ! Да и кто придумал: НЕЛЬЗЯ? Оказалось, можно. Можно, как он. Если честно, открыто, талантливо.

Оттого и реакция, почти у любого, одна была: «Во дает!» Не «какая глубина» или «сколь талантливо, друзья!», или «да, конечно, он не бездарен», а «во дает!». И он «давал». По негодяям и хапугам, по зарвавшимся начальникам и их лакеям, по трусам и предателям. И тут же война и проблемы культа личности, любовь и страдание от несвободы, и на все это свой личный взгляд и своя оценка, тут же становящиеся взглядом и оценкой многих и многих.

Я часто думаю: вот В. В. об этом событии высказался бы обязательно. Но его нет, и мы (как это ни грустно) не знаем, как к событию отнестись, юмора иногда не хватает, некому нам объяснить...

Все уходят из жизни, но он ушел слишком рано. Может, вовремя для себя, как для большого поэта, но не для нас, любящих его и желающих радоваться его искусству.

Он оставил нам много песен. Песен разных: гениальных, талантливых, плохих, но никогда «никаких», и за одно только это мы сохраним имя Владимира Высоцкого в наших озаренных им душах.

А. Градский

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ЗАВОД ГРАМПЛАСТИНОК
ТКП РЗГ «МЕЛОДИЯ» 1989 Г 3700
АРТ 11-1. ЦЕНА РУБ. 2,50

8

На концертах Владимира Высоцкого

На нейтральной полосе

Сторона 1 — 22.40

Один музыкант объяснил мне пространно
На нейтральной полосе
Сколько в нем стервоз
Перед выездом в заграницу
Передо мной любой факир —
ну просто карлик
Пропажите, проложите
вы хоть тоннель до дну реки
Твердил он нам: мое оно
Подумаешь,
с женой не очень ладно
Ну о чем с тобою говорить
У меня запой от одиночества
В этом доме большом
На реке ль, на озере

Сторона 2 — 25.15

Сколько чудес
за тумбами кроется
Сидели, пили ерзиобой
Пока Вы здесь
в ванночке с кафелем
Родовой Борисов! Я...
И вкусы и запросы мои стрянны
Я изучил все ноты от и до
Мне каждый вечер
зажигает свечи
Было так: я любил и страдал
Сыт я по горло, до подбородка
Дела меня замучили, дела
Давно смолкли заппы орудий

Музыка и слова В. Высоцкого

Владимир Высоцкий, пение, гитара

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Фото В. Плотникова
Фонограммы из коллекции К. Мустафина

8

На концертах Владимира Высоцкого

Часть песен, записанных на этом диске, представляют нам начальный период творчества Владимира Высоцкого. Песни эти — называют их иногда: бытовые, дворовые, жанровые — составляют весьма своеобразный цикл, интересный со многих точек зрения. Однако серьезная критика мне всех серьезно не занималась. А нам раз и хотелось бы поговорить о них — «нормальных и нормальных», по словам той же критики. Поговорить о цикле в целом, не привязываясь к песням только этого альбома, надеясь, что наша память, если не дальнейшие желательные публикации, найдет место нижеследующим цитатам и ссылкам.

Свои ранние песни Высоцкий в концерты почти не включал. Писал и пел их для себя, для ближних товарищей. А они возьми да и рехнетись по всей стране, да еще стали поклонностей многих создевших шедевров. Интересная задача для социолога! Но мы будем разбираться в другом. Известно, что сам автор от них иногда не отрекался. Да и со стороннего взгляд краснеть там не за что. Потому что ранние-то они ранние, но она же и начало высокого взлета, а значит, в них в предвестие последних художественных открытий поэта. Нам учит правильное литературоведение.

Двенадцатилетнего Пушкина отдали в открывшийся в Царском Селе лицей. Аллеи, гроты, пруды и в зарослях, по занятных грамотрисная сповесность по принципиальности... Ну и вампиры, конечно ж. Вот что окружало, вот что впечатляло, а вот с чего начался Пушкин.

Тринадцатилетний Маяковский был арестован в Москву. Серая брусчатка, ровная у ресторанных ламп, цинизм и алкоголь огромного города. Маяковский смотрел, накапывал, а потом начался — именно с увиденного и со своего восприятия увиденного.

Твардовский начинал со смоленской деревни. Шолохов — с Дона...

Марьина Роща для Высоцкого — это «сады пищей» для Пушкина и «конца бесконечных Садовых» для Маяковского. С той же неутомительностью, с какой первым человеческим словом становится «мама», художник начинается с ощущения ближайшего конкретного окружения. Можно лелеять не высокий культурный уровень и примитивные наклонности рабов из окраинных московских дворов, но винить поэта, из такого двора вышедшего, за то, что НАЧАЛ он с портретов своих хорошо знакомых сверстников, — можно ли! грамотно ли!

Ведь за что только на ругали ранние песни Высоцкого... А вот за что не ругали: за низкий художественный уровень. Строго говоря, у Высоцкого нет ученических вещей. В том смысле, что даже в самых первых мы не видим наивности, подражательности, пробности. В них — в соотношении с авторской задачей — нечего усовершенствовать. Это необычно. Но вспомним, что и начал-то он поздно — в 24 года. «Инкубационный период» затянулся, зато в «болезни» вспыхнуло сразу все. Хотя, конечно, ученичество было — в плане содержания.

Прежде всего нам-то сразу и очень точно выявился жанр. Прямо с «Татуировки». Определим этот жанр как «портрет в ситуации», выполненный в манере автопортрета. По-разному можно относиться к лицам и физиономиям этой галереи — негодовать даже можно, но нельзя оспаривать достоверность, узнаваемости их. А в чем же тогда такает, как не в умении создать живую картинку под живое перо!

Не новая задача, поставленная перед собой автором, мы рисуем не понять в песни. Заглубляясь в идеологические и мировоззренческие сферы по поводу ранних песен Высоцкого, мы нам-то уже готовы цепляться в любую из них и доказывать, что она сама ущербность или, наоборот, перл поэзии. А гаммы, эскизы, наброски — всю эту пробу сил для нарабатывания мастерства, не-то почему мы не разрежем почти! Просто сосуществовать словом — нельзя! К примеру, начало «Формулировки» можно расценивать как простую порчу русского языка, но не правильнее ли принять как блестяще сделанную тираду в духе «местного юмориста»!

Или вот: На суде судья сказал:
«Двадцать лет. Да встречи!»
Раньше 8 горла в порвал
за такие речи.

А теперь терплю обиду,
на поезжаю беду.
Если встречу я Сашка,
ох, мне изувечу!

Замечательно ведь сказано! Здесь и характер, и состояние, и сюжет все живые, и судьба игривый такой... В СВОЕМ РОДЕ — блестяще. Так давайте же оценивать ранние песни Высоцкого с точным пониманием, что жанр, что стилизация, что портрет, что озорство... А что в Начало.

Эти песни представляют нам либо уголовников, либо работ «на грани». А все-таки многие из них вызывают симпатию. Чем! Вот Алёха, убитый в поножовщине со «всопотой», — какой уродился, естественный, весь в окружающую его жизнь погруженный, но не сносимый ею ВИИЗ. Вот матерый «пахан», проигравший в карты две жизни, но не желающий отдавать ТАКОЙ долг и карающий удачливого шулера смертью же. Вот парень, обманутый стукачом, не принимающий на себя вину полностью и готовый отвечать за нее по самой высокой мере. Вот человек, вернувшийся из заключения и не признающий людей в восемнах равнодушных, слепых, НИКАКИХ лиц... Конечно, ни этих, ни многих других персонажей положительными не назовешь. Налицо «только» положительные поступки, движение в положительности. Таким образом заполняется некая промежуточная категория: положительный герой отрицательного мира. Высоцкий не связывает положительность героя с безупречной биографией — только с поступком. Нам самым утверждается человек ПРОВОЛЯЮЩИЙСЯ, ДЕЙСТВУЮЩИЙ. Положительность, по Высоцкому, хотя и требовательна, зато доступна каждому. Она ДЕМОКРАТИЧНА. Здесь интересен сам способ, каким представляет Высоцкий своих щербленых героев. Нуль-отметка моральной шкалы устанавливается на средний уровень окружения, среды, с которой герой связан всей предшествующей жизнью. Там самым героям дается возможность подняться выше, а они поднимаются! Высоцкий поет ПОДНИМАЮЩЕГОСЯ человека. В дальнейшем эта линия от поступка-всплеска протянется и тем, кстати взлетев навсегда», от «прежних в: что ж./меня так просто не возьмешь!» и он мне вышел «мессер» навстречу./ Прощай! Я приму его в лоб». Тут, кстати, и ответ на обвинения поэту в идеализации преступного мира. Ясно, что, работая в манере автопортрета, автор не может, не грешя против художественности, выносить прямые осуждения. И нужно просто понимать эстетику Высоцкого — эстетику движения, поступка. Если персонаж в сюжете не данулся, не развился, не приподнял себя хоть немного вверх, — суди сам, слушатель, хорошо это или плохо.

Итак, что же мы видим «на выходе» из раннего периода творчества! А вот что: найдена своя поэтическая форма — сюжетная песня от первого лица; достигнута достоверность и живость в обрисовке самых различных характеров; проложены пути, выводящие их частностей к проблемам «большой» жизни; стих обрел свободу и выявился чертами совершенно собственными — стих пелся, слово наполнилось звуковой и смысловой силой... Короче, в 1965 году Высоцкий уже очень своеобразный МАСТЕР. И пропрасла нормальность есть в том, что свои подлинные вершины поэт покорил во зрелости, а не до нее.

Д. КАСТРЕЛЬ

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Con-Funk-Shun

Candy

Mercury

SRM 1-3754

Side One

1. FIRE WHEN READY 1:43
2. CHASE ME 5:39
3. NOT READY 5:16
4. DA LADY 3:51

Side Two

1. CANDY 5:13
2. (LET ME PUT) LOVE ON YOUR MIND 6:08
3. MAIN SLICE 4:11
4. IMAGES 2:40

CON FUNK SHUN

MICHAEL VERNON COOPER
Lead and Rhythm Guitars, Electric Sitar, Percussion, Lead Vocals
KARL FULLER
Trumpet, Flugelhorn, Valve Trombone, Percussion, Vocals
PAUL HARRELL
Soprano Saxophone, Tenor Saxophone, Flute, Percussion, Vocals
CEDRIC MARTIN
Bass Guitar, Percussion, Lead Vocals
LOUIS A. McCALL
Drums, SynDrums, Percussion, Vocals
FELTON C. PILATE II
Trombone, Electric Piano, Synthesizer, Trumpet, Electric Guitar, [(Let Me Put) Love On Your Mind], Rhythm Guitar ["Images"], Percussion, Lead Vocals
DANNY A. THOMAS
Clavinet, Organ, Electric Piano, Synthesizer, Percussion, Vocals

PRODUCED by CON FUNK SHUN
Co-produced by Skip Scarborough for Relmarc Productions, Inc.
WRITTEN & ARRANGED by CON FUNK SHUN
Recorded at The Automatt, San Francisco, CA
Pre-Production Recording: Melody Sound Studios, Vallejo, CA
Engineers: Don Cody, Leslie Ann Jones
Assistant Engineers: Ken Kessie, Chris Minto, Stacy Baird, Chuck Gebhart
Technical Assistants: Stan Ancheta, Greg Blockman, Ben O'Brien
Re-Mix Engineers: Don Cody, Fred Catero
Mastered at Kendun Recorders, Inc., Burbank, CA
Mastering Engineer: Joe Hansch
Production Assistant: Linda Lou McCall
Phonogram A & R: Jud Phillips

Additional Musicians
M.C. on "Fire When Ready": Greg Blockman
Sheila Escovedo: Timbales ("Chase Me")—Courtesy of Fantasy Records
Bill Summers: Congas ("Not Ready" & "Da Lady")—Courtesy of Fantasy Records
Roger Glenn: Flute ("Not Ready" & "Chase Me")
Michael Alexander & Jack Trotter: Trumpet ("Candy")
Skip Scarborough: Acoustic Piano ("Candy") & Clavinet ("Main Slice")
Strings Arranged & Conducted by David Crawford

Concert Master: Terry Adams
Creative Co-ordination & Direction by John Vilardi
Art Direction by Darris Destiny
Photography by Jim Cornfield/ Styling by Dwight Baxter
Cover Lettering: John Youssi

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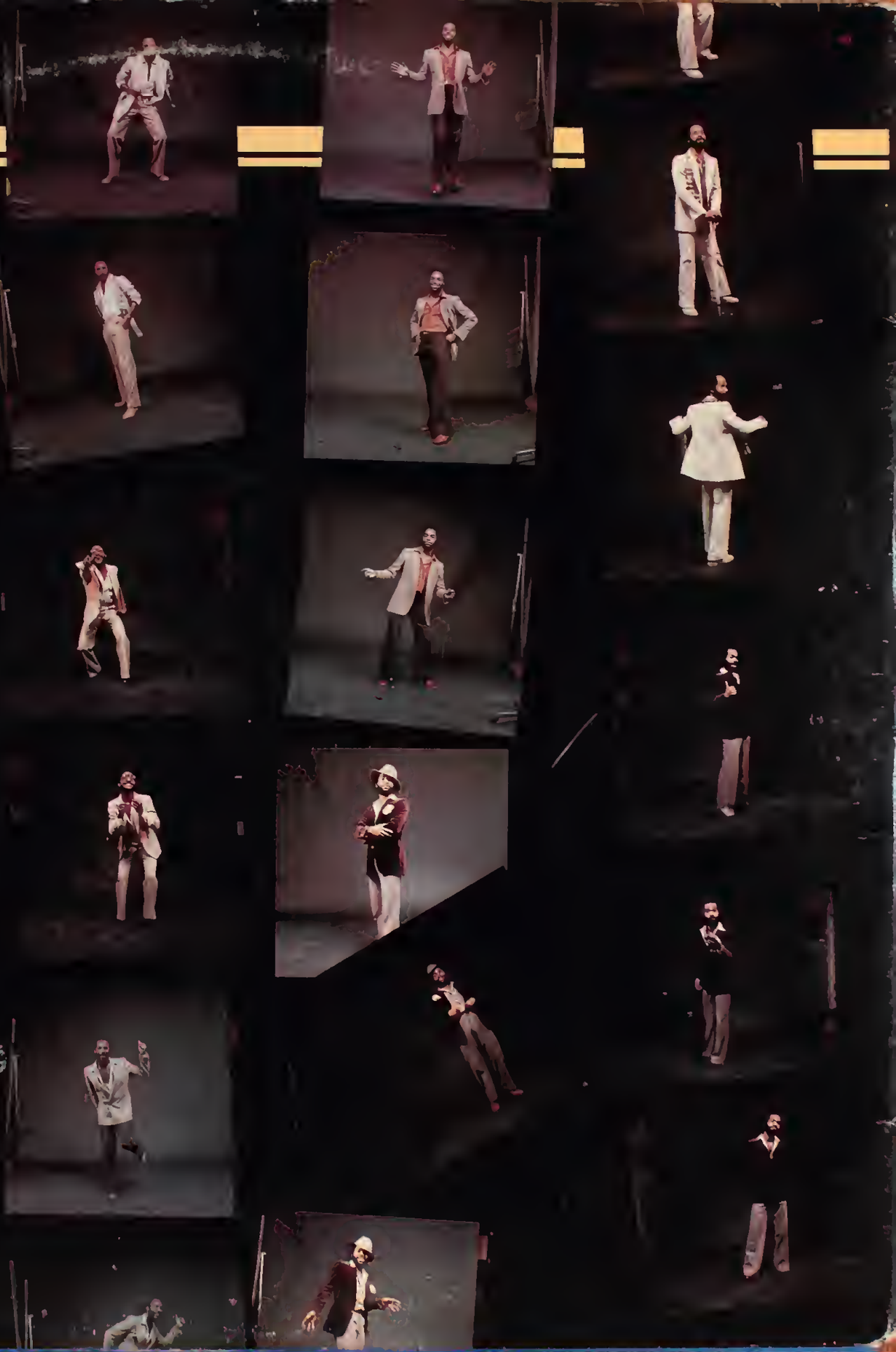

O For A Thousand Tongues

O FOR A THOUSAND TONGUES TO SING

An Ecumenical Hymn Sing
Recorded at St. Joseph's Church, Winsted, Connecticut
Lawrence Madison, Director-Soloist
October 27, 1974

O FOR A THOUSAND TONGUES TO SING

HOLY, HOLY, HOLY * FAIREST LORD JESUS * ALLELUIA, SING TO JESUS
GUIDE ME, O THOU GREAT JEHOVAH * ROCK OF AGES * WE GATHER TOGETHER * IT IS WELL
SOFTLY AND TENDERLY, JESUS IS CALLING * LEAD KINDLY LIGHT * THE SOLID ROCK
AMAZING LOVE * MY FAITH LOOKS UP TO THEE * BY COOL SILOAM
GLORIOUS THINGS OF THEE ARE SPOKEN * GOD OF OUR FATHERS

It is customary, when producing a record to spend months planning the details of its concept and content in order to assure a "note perfect" presentation on the final pressing.

Each passage, note, word and nuance is analyzed and, if not acceptable, is re-taped, cut, and re-edited until little is left of the original. All this work being done, incidentally, in as nearly a perfect "studio" environment as is possible to achieve. Although perfection is attained, much of the essence of life is deleted.

This recording represents the hard work and love of singing of an entire community of people and stands alone, not to be compared but to be enjoyed and remembered.

The Hymn Sing was recorded at St. Joseph's Church, a lofty and grand Gothic edifice, filled with real, honest-to-goodness people singing and having a good time. These are some of the great religious songs of the Christian faith; some triumphant, some contemplative and quiet, all masterfully conducted by Lawrence Madison and accompanied on the great pipe organ by Roger Atkins and trumpeter Richard Allen.

We wish to express our thanks to Richard Blankenship, pianist for the choral selections and hymn sing, and to Richard Fowler, organist for the choral and solo pieces. Our special thanks to the 100 singers of the chorus, to the Franciscan Friars of St. Joseph's Church, the people of St. James Church for the use of the office equipment, the Van Why's for the publicity posters, Beverly Pope for the record jacket cover design and finally to the families and friends of the performers for their many hours of help in making this record a reality.

It has always been good to come together to sing of our common faith and to share the marvelous music of our Christian Churches, and the nearly 1,000 people who's voices appear on this record are a testimony to this.

There is another important purpose for this record I have yet to mention. . . .

The total proceeds from sales of this record will be donated to the Connecticut Foundation for Childhood Leukemia. C.F.C.L. is a newly-established, non-profit organization which was founded to help finance children's hematology clinics within the state I think Larry Madison expresses our common concern in the following letter·

". . . And a little child *did* lead them . . . to a gathering of people from all faiths to sing some of our great hymns of praise. Their enthusiasm and spirit records their support of the Ecumenical Hymn Sing for the C.F.C.L.

"Without a rehearsal and with very few instructions, it is remarkable that so many voices could sing in concert and have it 'come off' this well. Credit must be given to the technicians who caught the sound with such fidelity. It was truly a 'live' performance.

"Leading such a responsive audience and having the assistance of capable accompanists was very satisfying.

"Underscoring this effort is the concern for children who need our help in arresting leukemia. We must not fail to support this project."

We are all grateful for the opportunity to become involved. On behalf of the C.F.C.L.,

Thank you.

William L. Betts

MCM III Recording Technicians, New Britain, Conn
R.P.C Record Company, Camden, N J
Printing courtesy Dowd Printing Co., Winsted, Conn

Tax deductible donations may be sent to
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c/o H. Fenton Heil, Treasurer
Connecticut National Bank
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Bridgeport, Connecticut 06610

HONEYMOON
SUITE
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New Girl Now • Burning In Love • Wave Babies • Stay In The Light • Now That You Got Me

SIDE 2

Funny Business • Heart On Fire • Turn My Head • It's Your Heart • Face To Face

PRODUCED BY TOM TREUMUTH
MANAGEMENT: STEPHEN PRENDERGAST

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CASTLE
DRACULA
MOTEL
GIFTS
SINK, SWIM,

SIDE 1

NEW GIRL NOW
BURNING IN LOVE
WAVE BABIES
*STAY IN THE LIGHT
NOW THAT YOU GOT ME

SIDE 2

*FUNNY BUSINESS
*HEART ON FIRE
TURN MY HEAD
IT'S YOUR HEART
*FACE TO FACE

Back Cover Photo
– left to right

RAY COBURN
Keyboards, Vocals

DERRY GREHAN
Lead Guitar, Vocals

JOHNNY DEE
lead Vocals, Guitar

GARRY LALONDE
Bass Guitar, Vocals

DAVE BETTS
Drums

Bass guitar on the album played by
BRIAN BRACKSTONE
(Courtesy of Attic Records)

All tracks recorded at
PHASE ONE STUDIOS TORONTO
Engineered by LENNY DE ROSE MARK WRIGHT
Assistant Engineers JOE PRIMEAU GARTH RICHARDSON
Mixed at FARMYARD STUDIOS, ENGLAND by STEPHEN W TAYLER
Assisted by ANDY SCARTH
*Mixed at ELECTRIC LADY STUDIOS, N Y C by DAVID WEITMAN
Originally mastered at MASTERDISK, N Y C by BOB LUDWIG

Design and Concept STEVE GEBDES, DEAN MOTTER
Front and Back Cover Photography PATRICK HARBRON
Inner Sleeve Photography RICK PERDEED
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Make Up JO ANNE DEARCHARD
Cover Model REBECCA BALLARD

U S Record Consultant CHARLY PREVOST
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THE AGENCY Canada

Tour Manager PAT ARNOTT
Direction/Management STEPHEN PRENDERGAST

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Above and beyond the call of duty
Bob Roper, Heather and the Deguire family,
Rob and Doreen B., Dave and Reg P., Robert Sabato,
Elsie T., Doug Murphy Cindy Mike Jackson (CCC)
Chuck and the Ripper Crew all the parents

Special thanks to Stan Kalin Jeannie Sellers Dave and [illegible] WEA
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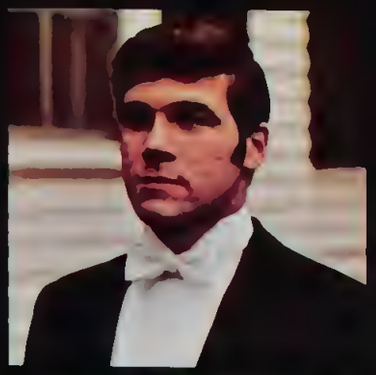
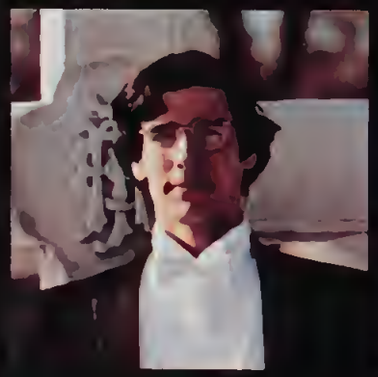
Spooky's Greg Dobrowski Bill and Gaffer John Funky Finnerty Rob
Crossman, Doug Blackstone The Agency/Blue and Gary Mike Longwell
Paul Fuhrman Hatch Brian Cuerrie Bruce Hudson Ruby Morgan, Sabrina Gadd [illegible]
Gord Muller Pete and Katherine at C I B C Paul Sates Tom Treumuth
Stephen Prendergast Jeff Rogers Lisa Iannetta Rick Prevost Pat Arnott
Eddie Schwartz All our friends and supporters and Record Sleeves Jr. for [illegible]

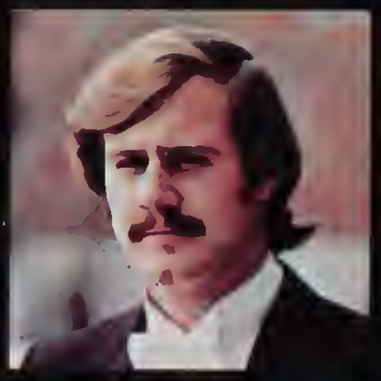
Produced by TOM TREUMUTH/HYPNOTIC PRODUCTIONS for SUITE MUSIC INC

Stereo

XPL 1019







The Whiffenpoofs 1971

Side One

Aj Lucka Lucka*

Let It Be
adptd. Fortgang; solos: Fortgang, Stevens, Sutherland

Scarlet Ribbons
arr. Gregory '56; solo: Somerville

One Minute More
arr. Stevens '68, solo. Best

Okie From Muscogee
arr. Fortgang; solo: Turner; trio Alexander, Stein

A Quiet Girl
arr. Gregory '56; solo: Athey

Suite: Judy Blue Eyes
adptd. Fortgang; solos: Sutherland, McKinney

Side Two

A Wife†
arr. & c 1970 Fortgang; solo: Stein

I Married An Angel
arr. Birge '68; solo: Alexander

My Kind Of Girl
arr. Birge '68; solo: Babst; duet; Nygaard

Two Sleepy People
arr. Clarke '64; solo. Leppla

Make Me Smile
arr. Fortgang, solo: Sutherland

Time After Time
arr. Birge '68

Aphrodite
arr. Matherton '59; solo: Westerman; comment: Babst

I Get Along Without You Very Well
arr. Clarke '64; solo: Nygaard

Maggie Blues
arr. Gregory '56; solo: McKinney

Whiffenpoof Song

*Thanks to the Whiffenpoofs of 1942 for use of part of their album.

†Thanks to "Sheep" for permission to use this arrangement.

Special thanks to our instrumentalists:
Eric Holtza, *Guitar, Bass guitar*
Jeff Fortgang, *Piano, Organ*
Vince Alexander, *Percussion*
Jim Babst, *Bass guitar*
Doug McKinney, *Guitar*
Gary Steinberg, *Trumpet*
Jay Gitlin, *Chimes*
Paul Severtson, *Violin*
David Gusakov, *Violin*
Toni Marcus, *Violin*
Ralph Evans, *Violin*
Jim Caron, *Violin*
William Robbins, Jr., *Cello*

Vincent C. "Popocatepetl" Alexander
Lebanon, Indiana

Preston G. "Deethee" Athey
Lake Forest, Illinois

James A. "Beautyanda" Babst
New Orleans, Louisiana

William H. "Vuttondpyer" Best III
Scott Air Force Base, Illinois

Jeffrey "Pitchpipe" Fortgang
Merrick, New York

Bruce W. "Shh" Leppla
La Mesa, California

Douglas B. "Poison Sue" McKinney
Pleasantville, New York

Jon O. "Morneenoonan" Nygaard
Indianapolis, Indiana

Norman L. "Franken" Stein
Merrick, New York

Jonathan B. "Traveh" Stevens
Easthampton, Massachusetts

Samuel L. "Umpthingor" Sutherland
Hartsdale, New York

Terry D. "Taxree" Turner
Plano, Texas

Kenneth R. "Sow" Westerman
Ann Arbor, Michigan

Engineering: Samot Arikos
Mixing: Ffej Gnagtrof
Supervision: Martin G. Kugall
Mastering: George Piros
Photography Design: Shazamp Productions

Recorded by T. J. Sokira Associates,
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New Haven, Connecticut

VANGUARD
RECORDINGS FOR THE CONNOISSEUR

VSD • 79313

Joan Baez "Carry it on."

Original Sound-Track Album

DESIGN / JULES HALFANT PHOTO / JIM MARSHALL

VSD · 79313

Joan Baez

"Carry it On."

Songs from the Original Sound-Track of the film featuring Joan Baez and her husband, David Harris

Concert Sound by Mark Levenson
Photography by James Coyne
Edited by Robert Jones & Christopher Knight
Produced by Christopher Knight
Directed by Robert Jones

A production of The New Film Company, Inc., in association with Folklore Productions Inc.

Side One

1. OH, HAPPY DAY (Edwin Hawkins)
   KAMA RIPPA—EDWIN R. HAWKINS MUSIC CO., ASCAP
2. CARRY IT ON (Gil Turner)
   TRO-MELODY TRAILS, BMI
3. "IN FORTY DAYS"—Joan and David
4. HICKORY WIND (G. Parsons-B. Bucannan)
   TICKSON MUSIC, BMI
5. THE LAST THING ON MY MIND (Tom Paxton)
   DEEP FORK MUSIC, INC., ASCAP
6. "LIFE IS SACRED"—David
7. JOE HILL (Earl Robinson—Alfred Hayes)
   MCA MUSIC, ASCAP

Side Two

1. I SHALL BE RELEASED (Bob Dylan)
   DWARF MUSIC, ASCAP
2. DO RIGHT WOMAN, DO RIGHT MAN (Dan Penn & Lincoln Moman) assisted by Jeffrey Shurtleff
   PRESS MUSIC, BMI
3. LOVE IS JUST A FOUR-LETTER WORD (Bob Dylan)
   WARNER BROS. MUSIC, ASCAP
4. SUZANNE (Leonard Cohen)
   PROJECT 7 MUSIC, BMI
5. "IDOLS AND HEROES"—David
6. WE SHALL OVERCOME (Horton, Hamilton, Carawan, Seeger)
   TRO-LUDLOW MUSIC, BMI

Joan Baez is assisted by Richard Festinger, guitar

VANGUARD RECORDING SOCIETY, INC 71 WEST 23RD STREET, NEW YORK, N.Y 10010 PRINTED IN U.S.A

RUFUSIZED (INSTRUMENTAL) • ONCE YOU GET STARTED • STOP ON BY • PACK'D MY BAGS • YOUR SMILE • I'M A WOMAN (EVERYBODY NEEDS ONE) • SOMEBODY'S WATCHING YOU • PLEASE PARDON ME (YOU REMIND ME OF A FRIEND) • RIGHT IS RIGHT • HALF MOON

THIS SIDE

PARTY RIGHT HERE

Bobby Harris, Eric Fearman, Hashimu
Jobete Music Co., Inc., Ujima Music,
& Three Go Music (ASCAP)
Lead Vocals: Skip Martin & Bobby Harris

CHEEK TO CHEEK

Bobby Harris, Eric Fearman, Steve Cox, Sennie "Skip" Martin, Kenny Pettus, Hashimu & Keith Harrison
Jobete Music Co., Inc., Ujima Music,
& Three Go Music (ASCAP)
Lead Vocals: Keith Harrison, Kenny Pettus,
Pierre DeMudd & Skip Martin

ON THE ONE FOR FUN

Reggie Andrews, Leon "Ndugu" Chancler
J. Regg Music (ASCAP) & Hey Skimo Music (BMI)
Lead Vocals: Pierre DeMudd & Keith Harrison

DON'T GET CAUGHT IN THE MIDDLE

Reggie Andrews, Leon "Ndugu" Chancler
Ujima Music (ASCAP) & Hey Skimo Music (BMI)
Lead Vocals: Skip Martin, Keith Harrison & Pierre DeMudd

A LOVE SONG

Bobby Harris, Eric Fearman, Kenny Pettus, Pierre DeMudd, Sennie "Skip" Martin
Jobete Music Co., Inc. & Three Go Music (ASCAP)
Lead Vocals: Kenny Pettus, Skip Martin & Pierre DeMudd

PRODUCED BY REGGIE ANDREWS

Associate Producer: Bobby Harris

OTHER SIDE

BAD GIRL

William "Smokey" Robinson, Jr., Berry Gordy
Jobete Music Co., Inc. (ASCAP)
Lead Vocals: Pierre DeMudd, Keith Harrison,
Kenny Pettus, Skip Martin

NICE GIRLS

Bobby Harris, Eric Fearman, Steve Cox
Jobete Music Co., Inc. & Three Go Music (ASCAP)
Lead Vocals: Pierre DeMudd & Skip Martin
Lead "Nice Girl": Patrice Rushen

STAY A WHILE WITH ME

Van McCoy, Joe Cobb
Warner-Tamerlane Publishing Corp., Van McCoy Music, Inc.,
& Interior Music Corp. (BMI)
All Rights Administered by Irving Music, Inc.
Lead Vocals: Skip Martin

WE HAVE MORE THAN LOVE

Reggie Andrews
J. Regg Music (ASCAP)
Lead Vocals: Pierre DeMudd

Rhythm Arrangements by **DAZZ & Reggie Andrews**
String Arrangements by **Reggie Andrews**
Horn Arrangements by **Bobby Harris & Reggie Andrews**
Vocal Arrangements by **DAZZ & Reggie Andrews**
Synthesizer Programming by **Steve Cox & John Steinoff**

DAZZ HORN SECTION

Bobby Harris Tenor & Alto Saxophones
Lead & Background Vocals
Pierre DeMudd Trumpet, Lead & Background Vocals
Sennie "Skip" Martin Trumpet, Lead & Background Vocals

DAZZ RHYTHM SECTION

Steve Cox Keyboards
Keith Harrison Keyboards, Lead & Background Vocals
Eric Fearman Guitar
Kenny Pettus Percussion, Lead & Background Vocals
Isaac Wiley, Jr. Drums, Background Vocals
Michael Wiley Bass

ADDITIONAL MUSICIANS

Reggie Andrews Keyboards
Leon "Ndugu" Chancler Percussion
Greg Poree Acoustic Guitar
Charles J. Fearing Guitar

ADDITIONAL HORNS

Oscar J. Brashear, Ray Brown, Gerald Albright, Fred Wesley

BACKGROUND VOCALS

Olivia Bowar, Ellen Deleston, Patrice Rushen and "the little nice girls" **Andra Harris, Willette Jones, Aisha Andrews, Dominique Brand**

Recorded at The Recording Connection, Beachwood, Ohio
Additional recording at Conway Recording Company,
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Kendun Recorders, Burbank, California & Motown/Hitsville
U S A Recording Studios, Hollywood, California
Mixed and Mastered at Motown/Hitsville U S A Recording
Studios, Hollywood, California

Recording Engineer **Dale Peters**
Mixing Engineer **Bobby Brooks**
Assistant Engineers **Jimmy Carroccio, Greg Stout, Fred Law, Car Johnson**
Mastering Engineer **John Matousek**

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Patrice Rushen appears courtesy of Baby Fingers, Inc
& Elektra Records
Leon "Ndugu" Chancler appears courtesy of
Drumsong Productions, Inc
Reggie Andrews appears courtesy of Areginal Music Inc.,
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Gerald Albright & Ray Brown appear courtesy of Arista Records
Andra Harris appears courtesy of The Robert Harris Family
Aisha Andrews & Dominique Brand appear courtesy of
The Andrews Family

Art Direction **Johnny Lee**
Design **Terry Taylor**
Photography **Ron Slenzak**

0
7567-80053-1

SIDE ONE

GOT TO GET UP

THIS IS YOUR TIME

ANGEL

MAGICAL NIGHT

SIDE TWO

STAY 'N FIT

TELL ME WHY

YOU'LL NEVER REALIZE

DON'T WAIT ANOTHER NIGHT

JAMES (CRAB) ROBINSON: Lead vocals

MIKE CAMPBELL: Lead guitar

TOBY JOHNSON: Drums

DEBORAH COOPER: Lead vocals

VINCENT HENRY: Guitar Synthesizer

RICK BRENNAN: Lead vocals, percussion

TIMMY ALLEN: Lead vocals, bass guitar

JEFF SOVA: Keyboards

Produced by Jacques Fred Petrus and Mauro Malavasi

Arranged and conducted by Mauro Malavasi Production assistant and rhythm arrangement by Timmy Allen Executive producer: Jacques Fred Petrus

The Other Musicians Are: Mauro Malavasi: Keyboards Bernard Davis: Drums Rudy Trevisi: Saxophone Background vocals: Jocelyn Smith, Lisa Fischer, Eric McClinton, Bobby Douglas, Steve Daniels, Larry LaFalce (Eric McClinton appears courtesy of Capitol Records) (Bobby Douglas and Steve Daniels appear courtesy of RCA Records)

Recorded at Umbi Studios in Modena, Italy Engineered by: Maggi Maurizio Overdubs and mixed at Sorcerer Sound, New York City Engineered by: Alex Head Mastered at Sterling Sound by Jose Rodriguez Album coordinators: Ray Caviano and Bob Ghossen Special thanks to: Steven Kopitko, Barbara Clarke and Steve Bogen. A very special thanks to Bert Padell. Change International Fan Club 1775 Broadway 7th Floor New York, New York 10019 Photography: Robert Lewis Art direction: Bob Defrin Art and design: Greg Porto

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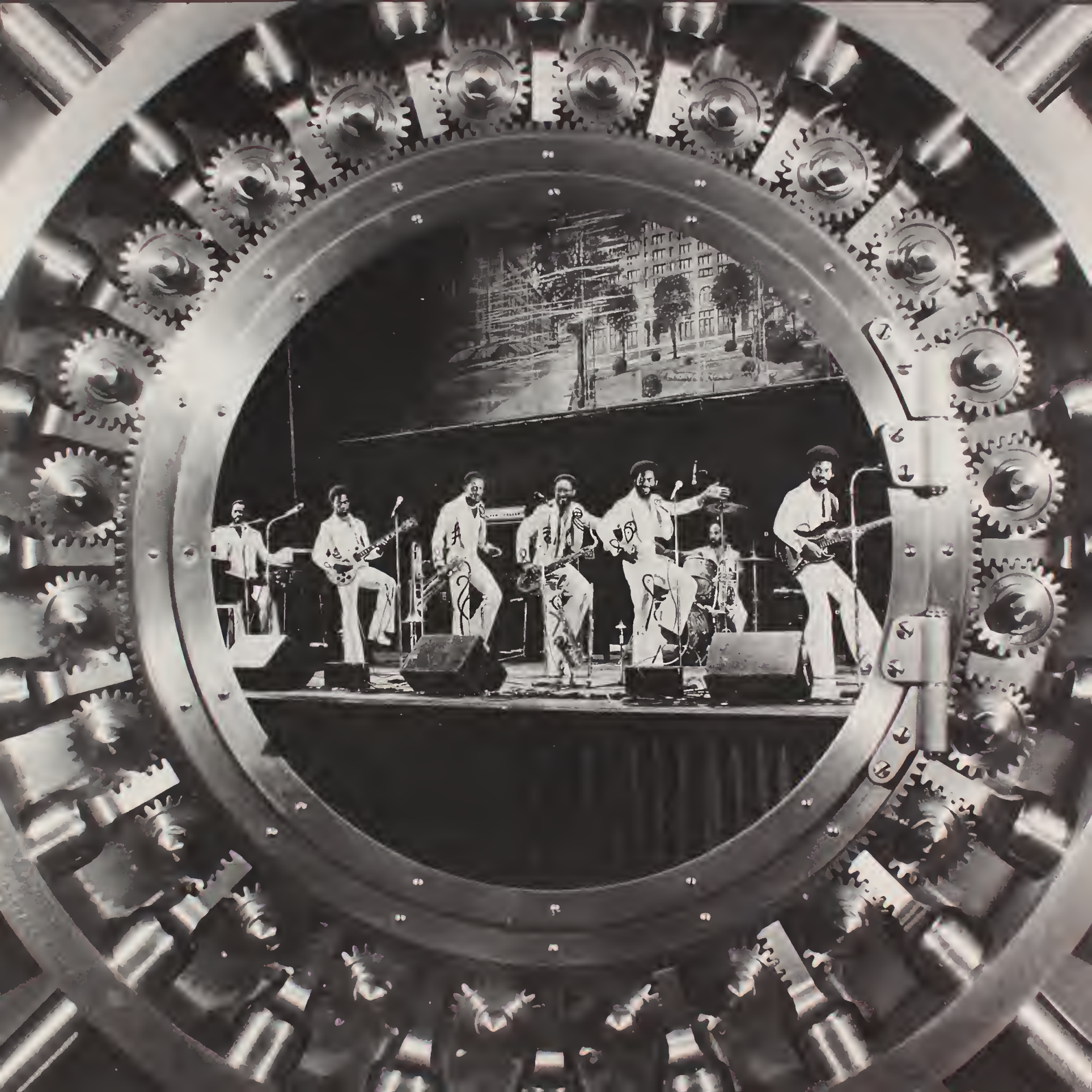
45 ATLANTIC



CON FUNK SHUN

Additional Personnel:
Chief Engineer: Don Cody
Second Engineer: Tom Lubin
Assistant Engineer: George Engfer
String Contractor & Concert Master: Terry Adams
Mastering Engineer: Mike Fusoro at CBS Records
Cover Concept: Linda Lou McCall & Associates
Remix Engineers: Don Cody, Tom Lubin, Mike Fusoro
Model: Lucy Minor
Makeup: George LeSeur, LeSeur Cosmetics, Memphis
Photography: Frederick Tomo
Phonogram A&R Supervisor: Jud Phillips

Additional Musicians:
Sheila Escovedo: "All Percussion" Courtesy of Fantasy Records
Skip Scarborough: Additional keyboards on "Tears In My Eyes", DooWhoChoWannoDoo", "Secrets", "Who Has The Time", and "I'll Set You Out O.K."

Arrangements:
DooWhoChoWannoDoo: F. Pilate, Strings: David Crawford, Horns: S. Scarborough and Con Funk Shun
Who Has The Time: F. Pilate
Strings & Horns: S. Scarborough
Tears In My Eyes: F. Pilate
Strings: David Crawford
Ffun: M. Cooper
Horns: M. Cooper
Secrets: F. Pilate and S. Scarborough
ConFunkShunizeYa
Horns: M. Cooper
I'll Set You Out O.K.: M. Cooper
Synthesizers: F. Pilate & S. Scarborough
Horns. Alto Saxophone Solo by Paul Harrell
Indian Summer Love: C. Martin, S. Scarborough, Con Funk Shun
Synthesizers: F. Pilate & S. Scarborough

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Also to our mentors: Frank Bigoski II, Naomi Christensen, Dean Friedrich, David Froelich, John Kolarik, Willie McKnight and Virl Swann

We would like to express our appreciation to Union Planters National Bank, Commercial and Industrial Bank, Alan Abis Unique Men's Store, and Goldsmith's Department Store for their cooperation.

DooWhoChoWannoDoo
(F. Pilate)

Come on Everybody
Let yourself go, feel the music flow
Clap your hands with the tambourine
Just set your body free

No more standing in the corner
The spotlight's on you
Don't stop till you're through
Do what you want to have a good time
It's your turn to shine

DooWhoChoWannoDoo
It's your turn to shine
DooWhoChoWannoDoo
It's your turn to shine

Ah, the party is a-hummin'
Won't you come as you are I say everyone's a star
Just release yourself do whatever you may feel
Don't try to conceal it

No more standing in the corner
It's time to be free
Come on and follow me
Let the rhythm of the music take your mind
Girl, it's your turn to shine

DooWhoChoWannoDoo
It's your turn to shine
DooWhoChoWannoDoo
It's your turn to shine

Who Has The Time
(F. Pilate/J. Simpson)

Who has the time
Who'll lend a hand
Who's gonna ease the troubles of another man
Who has the time
With others in need
In a world full of hatred, bitter pain and greed

Can't you hear the voices in the night
You got the power to shine the light
Try to consider
If you have the time

Who has the time
Who'll show the way
Tell me who's gonna listen to the things I have to say
Oh, yeah, won't you listen

Who has the time
Who wants to show
A lost and lonely man the way to go

Can't you hear the voices in the night
You got the power to shine the light
Try to consider
If you have the time

Who has the time
Who has the time

Tears In My Eyes
(F. Pilate)

I've heard you often speak my name
Ah, but baby, things will never be the same
I've gone my way, and you've gone yours
And all that remains is memories and words
The love we had can never be
But you know I want you and you still want me
Things for us could never be right
I still shed a tear when I think of you at night

A tear in my eye, a tear in my eye
Just a tiny tear, just a tiny tear, just a tiny tear

Our worlds used to be the same
Now things are different but neither was to blame
Time has caught us and we must see
That I can't have you and you can't have me

Oh, but if you should someday pass me by
And happen to notice a tear in my eye
Pay it no attention because it's always there
When I think about the love we used to share

A tear in my eye, a tear in my eye . .
Just a tiny tear
A tear in my eye, a tear in my eye
Pay it no attention
Pay it no attention

A tear in my eye
A tear in my eye

(Repeat)

Ffun
(M. Cooper)

I want to thank you for your love so true
Your tender lovin' keeps my mind on you
I'll pick you up and we'll go out and dance
You'll kiss my lips and we'll have —
FFUN, FFUN, FFUN

Make it or break it, got to make you mine
Kissin' and huggin' all the time
You are my one and only under the sun
Give me your hand and we'll have —
FFUN, FFUN, FFUN

We're having Ffun!
FFUN, FFUN, FFUN
FFUN, FFUN, FFUN

(Repeat)

Secrets
(F. Pilate/S. Scarborough)

Tell me all your secrets
Let me see inside your mind
I want to know about you
Everything that I can find
I need to share your feelings
Got to feel them as my own
Leave nothing undiscovered
Let no thoughts remain unknown-yea

Secrets of your mind
See what we can find
Secrets of your mind —

Tell me all your secrets
And I'll tell you all of mine
No mysteries about us
Should come between our minds
There's no need to worry
Just let the feelings show
Things we share between us
No one will ever know-yea

Secrets of your mind
See what we can find
Secrets of your mind

Tell me all your secrets
Lo-Lo-Lo-Lo-Lo-Lo-Lo-Lo-La-La-La-Lo-Lo

(Repeat)

ConFunkShunizeYa
(M. Cooper)

Wanna do a little show, baby
Gonna sure nuff get you off
Just want you to know, baby
So glad that you could come
You take it to the floor, baby
And do what you wanna do
I'll take it to the stage, honey
Gonna sing sweet love to you

ConFunkShunize ya, ConfunkShunize ya
Hypnotize ya, mesmerize ya
ConFunkShunize ya, ConFunkShunize ya
Hypnotize ya, mesmerize ya

If you shake plenty booty
It's hard for us to stop
If you shake plenty booty
It's hard for us to stop

(Repeat)

I'll Set You Out O.K.
(M. Cooper)

I really wanna make you mine, pretty baby
But, then, I don't want to show it
I'm lovin' you all the time, little lady
I just want you to know that

You really set my mind at ease, honey
Refreshing as a summer breeze, baby, baby
I'm really not that hard to please, darling, darling
Come on, sugar, be with me

So add a little sugar to your coffee
Sit and talk for a while, won't you please, honey?
Baby, take a look at how I've planned things
I'll set you out O.K.

And then I wanna take you out with me, baby
Disco Dancing all night long
My place, your place, doesn't matter, sweet lady
The love we have is, oh, so strong

You've been sitting here all evening
It's really not that hard to see darling, darling
That lovin' me is on your mind, baby
I'm so in love with what I see

So add a little sugar to your coffee
Sit and talk, sit and talk for awhile, won't you please, honey?
Baby, take a look at how I've planned things
I'll set you out O.K.

(Repeat)

All selections published by Valrie Joe Music (BMI) except "Indian Summer Love (Interlude)", "Secrets" and "Indian Summer Love (Instrumental)" published by Valrie Joe Music/Unichappell Music (BMI) and "Tears In My Eyes" published by Mighty Three Music (BMI)

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ST 512377

CAN'T STOP THE LOVE

MAZE

featuring

FRANKIE BEVERLY

SIDE 1

BACK IN STRIDE
CAN'T STOP THE LOVE
REACHIN' DOWN INSIDE

SIDE 2

TOO MANY GAMES
I WANT TO FEEL I'M WANTED
MAGIC
A PLACE IN MY HEART

Recorded at Fantasy Recording Studios, Berkeley, California.
Engineered by Leslie Ann Jones and David Cole.
Assistant Engineers: David Luke, Steve Evans, Stephen Hart. Tom Race on "I Want To Feel I'm Wanted."
Mastered at Capitol Recording Studios by Wally Traugott.

Thank you all for your technical genius.

Frankie Beverly, lead and background vocals, rhythm guitar.
Wayne "Ziggy" Lindsay, keyboards and synthesizers.
Robin Duha, bass guitar.
Wuana Thomas, lead guitar.
Sam Porter, organ.
Roame, background vocals, congas.
McKinley "Bug" Williams, background vocals, percussion.

This album is produced and arranged by Frankie Beverly for Amazement Music and dedicated to tha memory of Marvin Gaye, Jr.

Capitol Records EMI

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GAINING THROUGH LOSING

I asked God for strength, that I might achieve,
I was made weak, that I might learn humbly to obey.
I asked for health, that I might do greater things,
I was given infirmity, that I might do better things.
I asked for riches, that I might be happy,
I was given poverty, that I might be wise.
I asked for power, that I might have the praise of men,
I was given weakness, that I might feel the need of God.
I asked for all things, that I might enjoy life,
I was given life, that I might enjoy all things.
I got nothing that I asked for, but everything I had hoped for.
Almost despite myself, my unspoken prayers were answered
I am, among all men, most richly blessed.

MAZE

Featuring

FRANKIE BEVERLY

A special thanks to the following musicians:
Tony St. James: Drums, Charlie McCarthy: Saxophone.
Randy Jackson: Bass, Ricky Lawson: Drums on "Back in Stride," "Can't Stop The Love," "Too Many Games".
A very special thanks to our loyal family members:
Vernon "V.J." Jones, Clarence Jones, Anthony Beverly, Curtis Jones, Oscar Cohen, Jody Wenig, Tim Watson, William Beverly, Chris Nightengale, Phillip "Yogi" Clark, Greg Blockman, Ernia Davis, Bill Cope, Bernie Fischbach, Tom DiFranco, Roy Siegal, our beautiful parents, Revè Gipson, David Cola, Randy Jackson, Jerry Brown, Carol Jones, Wanda Forrest, Janet and Carol Chiappellone, Beverly Williams, Monique Faison, my sweet Zaytaysha, Joni Hudspeth, Debbie Hart, Loma Edwards and the Dallas Fan Club. James Battle, Gerald "Gravedigger" Williams, David Jackson, Sandra Jones, Dianne White, Roy Kohara, for his creative work, Eric "Guido" Fortunato, Brittney & Shelley Cole, my lovely Allison, George Murphy, Carla, Naomi and Richard Clark, Ray "Slyy" Latney, Varnell Johnson, Ronnie Jones, Cheryl Dickerson, and all our beautiful brothers & sisters who give us "love" and support.
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Nancy & Robert Parish, for their friendship.
Earvin "Magic" Johnson for being part of the "Maze Craze."
Bless you all.
Booking:
Associated Booking, New York, N.Y.
Oscar Cohen, President

Here's a sassy groove that reflects the gritty side. It simply says if one was out of stride, one is now...

BACK IN STRIDE

There's so much goin' on it's crazy
Trouble all around
I'll tell you somethin'
I'm not gonna let it get me down
I been goin' through some funky changes
Changes are the same
We like the joy
But we can't really stand the pain
I'm just happy to see you and me
Back in stride again
I'm so happy to see you and me
Back in stride again
I'm gonna try to keep it comin'
Things ain't always smooth
But I'll be alright
As long as I can find the groove
Somehow I know that I can make it
You seem to like my style
Well don't you worry
Cause I'm gonna be around awhile
I'm just happy to see you and me
Back in stride again
I'm just happy to see you and me
Back in stride again
I'll tell you what I'm gonna do
I just wanna be with you
Gonna give it all I can
Yes, I'm back in stride again
There's so much goin' on it's crazy
Trouble all around
I'll tell you somethin'
I'm not gonna let it get me down
I been goin' through some funky changes
Changes are the same
We like the joy
But we can't really stand the pain
I'm just happy to see you and me
Back in stride again
I'm so happy to see you and me
Back in stride again
Ain't nothin' gonna get us down
We gonna turn this thing around
Back in stride again...

This inspiring title track, written some years ago, is almost like a time whose idea has come. No matter what is said, no matter what is done, you...

CAN'T STOP THE LOVE

Don't stop, don't stop that lovin' feelin'
Don't stop, don't stop that lovin' feelin'
There's music in the air
Love is everywhere
If you really care
You won't let go
Time is on our side
Love will be our guide
We'll be satisfied
This much I know
It doesn't matter the weather
We are in this thing together
And with you and me
This love will grow
Oh, you just can't stop the love
We'll sing a song
We'll get along
Oh no, you just can't stop the love
We'll see the light
We'll be alright
Don't stop, don't stop that lovin' feelin'
Don't stop, don't stop that lovin' feelin'
You will always find
Love will be on time
There'll be peace of mind
For you and for me
No matter what they say
Love will find a way
We will be okay
Just wait and see
Some will try to change us
They will try to rearrange us
But we'll put it back
The way it should be
Oh no, you just can't stop the love
We'll sing a song
We'll get along
Oh no, you just can't stop the love
We'll see the light
We'll be alright

Ah... now we move along to a very poignant song. It talks about the reserve that we all have and how we can lift ourselves up by...

REACHIN' DOWN INSIDE

Reachin' down inside for more
When you're all alone
Reachin' down inside
When your love is gone
Reachin' down inside for more
Sometimes it gets so hard
Reachin' down inside for more
Then you're gonna know
Reachin' down inside for more
No matter where you go
Reachin' down inside for more
Sometimes it gets so hard
In this world with its ups and downs
You don't need to be denied
Cause in life things can be
So much more than we can see
Nobody knows just what your feelin' inside
There will be times
When there's nothing, nothing right
Even though you really really try
Oh, as long as you live
There is so much more to give
Nobody knows just what you're feelin' inside
When you gotta reach inside
Reachin' down inside
Sometimes it gets so hard
Sometimes it gets so hard
Sometimes it gets so hard

Now here's a little number we can all relate to...

TOO MANY GAMES

Lovers, they sometimes get,
On each others nerves
They can really really be so mean
Playin' 'round with words
I wanna know why do we do it
Why we choose to break each others hearts
Why, when it keeps us far apart
Ain't it funny the things we do
For the saka of pride
It don't matter who might get hurt
As long as you're satisfied
We oughta be right to each other
Oooh, you know the things I'm speakin' of
Why do we mess around with love
Too many games that people play
Too many games that people play
Far too many games that people play
Too many games that people play
Too many people they get hung up
On those "he say" "she say" games
We don't care who might get hurt
You know that's just insane
We've got to stop, look, listen
At the way we treat each other so unkind
Why, when it's just a waste a time
Too many games that people play
Too many games that people play
Far too many games that people play
Too many games that people play
You know what I'm talkin' 'bout
There can really be no doubt
I hope that you and I can work it out
Stop these silly games that people play
Too many games that people play
Too many games that people play
Too many games that people play

One of the unique things about this song is its depth, despite the passage of time. Written twenty years ago, it retains its original feeling that cries out...

I WANT TO FEEL I'M WANTED

If I don't answer when you call my name
Don't you get mad
If my kisses don't feel the same
Baby don't feel bad
I go on every day thinkin' 'bout you religiously
Oh, and lately I've been so confused
What's wrong with me
Oh I toss and I turn and I yearn and I yearn
And I don't know what to do
I've tried being by myself don't want anybody else but you
All I know is
I want to feel that I'm wanted
Baby, I need to feel that I'm needed
Hey, won't you tell me 'bout it, tell me 'bout it
I remember when you use to be here
All of the time
You were there when I needed you most
Everything was fine
Now you can't seem to figure out just where I'm at
Well, you can't give me love like this
Then take it back
Oh, I toss and I turn and I yearn and I yearn
And I don't know what to do
I've tried being by myself don't want anybody also but you
All I know is
I want to feel that I'm wanted
Oh, how I need to feel that I'm needed
Can't you see that
I want to feel [illegible]
Baby, I need to
Feel that I'm needed
The same things you want
I want them just like you
The same things you need
You better believe, you better believe,
That I want them just like you do
Yes, the things that you need
All the things that you want
All the things that you love
The same things you need

*** This lovely and mysterious music was written by Frankie and Robin (Dube); and with its beautifully melodic saxophone, this song truly becomes...**

MAGIC

You know what to do for me
Call it intuition
Mysterious as you can be
That ain't superstition
I'm so glad it's you I found
Havin' you around
It's just like
Magic
The birds begin to sing
It spreads like everything
Magic
You came into my life
Put your spell on me
I am so amazed that you
Got me so elated
All the little things you do
I appreciate it
Girl, you make it oh so clear
Whenever you are near
It seems like
Magic
I know just what I feel
I wonder if it's real
Magic
You came into my life
Put your spell on me
Just like
Magic
The birds begin to sing
It spreads like everything
Magic
I know just what I feel
I wonder if it's real
Magic

Last, but not least, we have a beautiful love song, written originally for our first album. This one surely has...

A PLACE IN MY HEART

Love don't need no foolish stories
And I don't need to lie to you
What you do for me is wonderful
You have been so doggone true
I don't know just where you come from
Seems you been here from the start
All I know is that you're good to me
And you've won yourself a place in my heart
You will always have a place in my heart
I am feelin' somethin' different
Feel it deep inside of me
You have givin' me such tenderness
You can't tell me you don't see
I just know that I love you, baby
I hope we never ever part
I just know you've been so good to me
And you've won yourself a place in my heart
You will always have a place
In my heart
You will always have a place
In my heart
You have won a place, a place in my heart
You have won a place, deep inside of me

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All Selections written by Frankie Beverly *
All Publishing by Amagement Music/BMI
We give thanks to Our Lord, Jesus Christ, for His blessings on this album.

Capitol Records ST-12317

L.T.D.

Love, Togetherness & Devotion

Love to the World

Side One
Love To The World
Time For Pleasure
Love Ballad

Side Two
Get Your It Together
Let The Music Keep Playing
The Word
Love To The World Prayer

Billy Osborne: Piano, Organ, ARP & Moog Synthesizers, Clavinet, Lead and Background Vocals
Jeff Osborne: Drums, Percussion, Lead & Background Vocals
Henry Davis: Bass & Background Vocals
Jimmie Davis: Piano, Electric & Acoustic Piano, Clavinet & Background Vocals
Robert Santiel: Percussion
John McGee: Guitar
Abraham "Onion" Miller: Tenor Sax & Background Vocals
Carle Vickers: Trumpet, Flugelhorn, Soprano Sax & Flute
Lorenzo Carnegie: Tenor & Alto Sax
Jake Riley: Trombone
Toby Wynn: Baritone Sax

A Sky High Production
Produced by Larry Mizell and Fonce Mizell
Co-Produced by Chuck Davis
Recorded and mixed at The Sound Factory, Los Angeles
Engineered by Jim Nipar and Serge Reyes
Mastered at Artisan Sound Recorders by Kevin Gray and Chuck Davis
DEBI Stereo Expansion System developed by Chuck Davis
Art Direction: Roland Young
Design & cover illustration: Brian Zick/Star Studios
Photography: Christian Micoine

Special thanks to Bernorce Blackman on guitar
Arrangements by Fonce Mizell, Larry Mizell and L.T.D.
Strings arranged by Wade Marcus
A very special thanks to Concert Master Charles Veal and the wonderful strings.
Children's voices on "Love To The World Prayer": Barbara Dice, Carolyn Dice and John "Bunky" Butler
Many thanks to all our friends at A&M Records and Premier Talent.
Personal management: Jerry Powers, New York, N.Y.

A&M Records, Inc.; P.O. Box 782, Beverly Hills, California 90213

Love Togetherness & Devotion

Love To The World

This road we're on shows a dark destiny
I feel the end of humanity
Father, father I know you're there
I lift my voice unto you, hear my prayer
For love to the world
Love to the world
For love to the world
Love to the world

The trumpets call, the trumpets call
Earth Children, Earth Children
Bring love to the world
Love to the world
Bring love to the world
Love to the world

Heaven help us, heaven help us
Heaven help us, heaven help us
Heaven help us, heaven help us
Heaven help us, heaven help us (etc.)

Love, love to the world
Love, love to the world
Love, love to the world
Love, love to the world
God send us
Love to the world
Hear my prayer for
Love to the world
God send us
Love to the world
Hear my prayer for
Love to the world (etc.)

Words and music: Larry Mizell, Fonce Mizell and Rodney Mizell/Copyright © 1976 Alruby Music (ASCAP)

Time For Pleasure

Come on baby
Got to stop this game
Come on baby
Our feelings are the same

Come on baby
You're drivin' me up the wall
Come on baby
We both should have a ball

Baby, don't you know
It's time for pleasure
I can see desire in your eyes
Baby, don't you know
It's time for pleasure
We've gotten the other business out the way
We've gotten the other business out the way

Come on baby
You're drivin' me up the wall
Oh baby
We both should have a ball
Don't you know now

Baby, don't you know
It's time for pleasure
I can see desire in your eyes
Baby, don't you know
It's time for pleasure
Let's not fool around and waste the time
Baby, don't you know
It's time for pleasure
I can see desire in your eyes
Baby, don't you know
It's time for pleasure
Let's not fool around and waste the time
Cause we got the other business out the way
We've gotten the other business out the way
(*repeat*)

Baby, don't you know
It's time for pleasure
(*repeat*)

Words and music: Larry Mizell, Fonce Mizell and Rodney Mizell/Copyright © 1976 Alruby Music (ASCAP)

Love Ballad

I have never been so much in love before
What a difference
A true love made in my life
So nice, so right

Loving you gave me something new
That I never felt, never dreamed of
Something's changed
No, it's not the feeling I had before
Oh, it's much much more

Love, I never knew that a touch
Could mean so much
What a difference
And when we walk hand and hand
I feel so real

Lovers come and then lovers go
That's what folks say
Don't they know
They're not there
When you love, hold me
And say you care
And what we have
Is much more than they could see

Words and music: Skip Scarborough
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Get Your It Together

Get it together
Get your it together

Better get your it together
Every day you're wastin' time
Better get your it together
'Fore you get too far behind
(*repeat*)

It's on you
Everybody's got a thing or two
What it is, is simply up to you
So I say, whatever it is
It is yours to give

Get it together
Get your it together

It's on you
Everybody's got a thing or two
What it is, is simply up to you
So I say, whatever it is
It is yours to give

Words and music: Henry Davis and Jeffrey Osborne
Copyright © 1975 Irving Music Inc., Iceman Music and McDorsboy Music (BMI), Almo Music Corp., Butler Music, Inc., and McRoyscod Music (ASCAP).

Let The Music Keep Playing

The music's soft and the lights are low
As I hold you, I feel myself smiling
And I remember the times we've had good and bad
I can say it's all been worthwhile

La, la, la
La, la, la
La, la, la
La, la, la

You know that soon
I'll have to leave you
But I'll be back again someday
In the meantime
Let me hold you a little closer
So I can whisper in your ear
Ooh! I love you
With all your might
Hold me tight
Darling squeeze me
You know I'm so happy here

La, la, la
La, la, la
La, la, la
La, la, la

There's one thing that I long for
Something to make the moment last
Let the music keep playing
I feel my love gettin' stronger
Let the music keep playing
I want to hold you a little bit longer

Words and music: Henry Davis
Copyright © 1975 Irving Music Inc., Iceman Music and McDorsboy Music (BMI).

The Word

People are talkin' about you
Have you heard—the word
Have you heard—the word
Have you heard—the word
The word is out, the word is out
The word is out, the word is out
The word is out, the word is out

The word is out on you
Have you heard?
They say you've been untrue
After I trusted you, trusted you
Have you heard?
There's things you should not do

The word
Indiscriminatin' word,
The incriminatin' word
The word
The word has said some dirty things
Some funky dirty things
Some really hurtin' things

The word
The word
The word
The word is out on you girl
Watcha gonna do? Girl
Watcha gonna do? Girl

The word
The word it said some dirty things
Some funky dirty things
Some really hurtin' things

The word is out
The word is out about you
The word is out
The word is out about you (etc.

Words and music: Larry Mizell, Fonce Mizell and Rodney Mizell/Copyright © 1976 Alruby Music (ASCAP)

Love To The World Prayer

Love to the world
Hear our prayer lord in heaven
Love to the world
Deliver us from evil
Love to the world
Pray for love ye earth children
Love to the world
Won't you help us, dear father
Love to the world

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EDDIE DRENNON

& THE B.B.S. UNLTD.

WOULD YOU DANCE TO MY MUSIC

ound You Dance To My Music
hat's Just Too Bad
Come Dance With Me
Save Your Love For Me

SIDE 2

If You Really Don't Love Me
Someday, Someway
Never Let Me Go
Searching For Someone To Love

THE B.B.S. UNLTD.

Thomas Newman: Guitar
Rugene Spruill: Electric Guitar
Norris Berry: Keyboard
Raymond Gassaway: Drums
Larry Washington: Conga

PRODUCED BY EDDIE DRENNON AND JOE BANA
for MY WAY PRODUCTIONS

Arranged by Eddie Drennon
"A Tom Moulton Mix"
Mixed at Sigma Sound Studio
Recording and Remix Engineer: Arthur Stoppe
Assistant Engineer: Rocky Schnarrs
Recorded at D&B Studio, Silver Springs, Maryland
and Sigma Sound Studio, Philadelphia
Don Renaldo's Strings and Horns conducted by Eddie Drennon
All songs published by Damit Music

Art Direction: Phyllis Chotin
Design & Graphics: Stephen Lumel/Gribbitt!
Photography: Ron Slenzak
Stylist: Larry R. Craycraft
Wardrobe: Out of the Woods by Wayne Woods
Location: Carlos 'n Charlie's

Manufactured and Distributed by Casablanca Record and FilmWorks, Inc.
8255 Sunset Boulevard, Los Angeles, California 90046

FM-104

A HIGH FIDELITY RECORDING

CREACIONES DE MIGUEL HERRERO

GOODWILL

CREACIONES DE
MIGUEL HERRERO

Orquesta bajo la dirección de ARTETA Y ARIJITA

Acompañamiento de guitarra por PAQUITO SIMON

SIDE ONE

ELEGIA A MANOLETE
PENITA, PENA
LOS CUATRO MULEROS
LA ZARZAMORA
NI HABLAR DEL PELUQUIN

SIDE TWO

OJOS VERDES
LAS COSITAS DEL QUERER
LAS CARRETAS DEL ROCIO
TOITO TE LO CONSIENTO
EL LAUREL
LOS DEDOS DE LA MANO

Nadie puede hacer la presentación de MIGUEL HERRERO quien desde hace años pasea por todos los países de Centro y Sur América las canciones y romancillos folklóricos de España con la Compañía "Cabalgata" con éxito sonado en forma más precisa y que mejor revele su simpatía y gracia gitana, que el propio MIGUEL HERRERO, quien con efusión sincera y entusiasmo de artista nos cuenta así sus biografía:

"Nací en Huelva, España, en 1919. Mi principio de chaval fué el mismo de mi padre—zapatero en el giro de calzado a la medida. Mis primeros impulsos de aventurero no fueron hacia el cante hondo precisamente, sino quería ser torero. Y así fué que a la edad de trece años me marché de casa para iniciar mi vida de torerillo, recorriendo las provincias de Cáceres, Salamanca, Palencia, Zaragoza, y algunas más en las capeás organizadas para las fiestas provinciales. . ."

"Pero no sé por qué causa tenía un presentimiento de que no había de ser torero . . . En uno de los pueblos de la provincia de Cáceres, llamado Montehermoso, mis compañeros de capeá me pidieroo en una de las fiestas que les cantara algo flamenco . . . Me subí a una de las mesas del café y me puse a cantar. . . . Tuve tal éxito, que comprendí que ese era mi verdadero arte y desde entonces me dediqué por entero al cante, recorriendo todas las capitales de España y algunos paises de Europa; a veces contratado y otras con compañía propia, hasta que decidimos venir a la América, debutando en Buenos Aires en 1944. . ."

Después. . . . la vida de HERRERO es una serie ininterrumpida de éxitos con la Compañia "Cabalgata" de tan notable actuación en La Habana, México, Nueva York . . . la América toda.

Those who have witnessed "Cabalgata", a show replete with Spanish musical lore, will remember the handsome figure of MIGUEL HERRERO and his unique, compelling *flamenco* style of song. For more than a decade his renditions of Spanish folk soogs have been heard in Europe and the Americas; Havana, Mexico and New York, responding to him with "Olés!"

Of genuine gypsy extraction, HERRERO was born in Huelva, Spain, in 1919. Up to the age of 13 he followed his father's trade as a cobbler, but the urge to become a full-fighter took hold of him and he left home to tour the provinces and fight bulls in the local *fiestas*. The intuition that he would never make a top *matador* plus an accidental request by his colleagues to sing something *flamenco* at a cafe, turned the tide. His success was so immediate that the conviction to dedicate himself to the *cante hondo* was born. Since then he has matured as an artist until today his position as a *flamenco* singer is among the greatest.

Montilla records are recorded in Spain and manufactured in the United States of America by FERNANDO J. MONTILLA for MONTILLA INC. 131 East 23rd Street, New York 10, N. Y.

MICHAEL
HENDERSON
SLINGSHOT

IN IT FOR THE GOODS
TAKE CARE
COME TO ME
GIVE YOU UP
GONNA GIVE YOU UP
MAKE IT EASY ON YOURSELF
0
7822-16002-1

[illegible]
[illegible]
[illegible]E TO [illegible]E
GEEK YOU UP

Produced by Michael Henderson

Background vocals: Venna Keith, Dwayne Harris, Dusty, Michael Henderson
Solo an "In It For The Goodies," and "Come To Me". Venna Keith
Drums: Darryl Jennings, Rich Allen
Guitar: David Miles—solo, Dennis Briggs, Ralph Armstrong, Mario Resto
Keyboards: Louis Resto, Lester Williams, Ted Harris, Jr., Michael Caylor
Bass: Michael Henderson
Percussion. Carl Small
John Trudell and The Detroit Horns
Carl Austin's Strings
String and horn arrangements. David Van DePitte
Engineers: David Bayer, Warren D. Woods, Jr.

Recorded at Sound Suite Studios with a special thanks to John Lewis

MAKE IT EASY ON YOURSELF
NEVER GONNA GIVE YOU UP

Drums: Leon "Ndugu" Chancler
Bass: Nathan East
Keyboards. Michael Lang
Guitar Mitch Holder
Percussion: Alan Estes

"Make It Easy On Yourself" Produced by Chuck Jackson
Arranger/Conductor: Gene Page
Horn and string arrangements: Gene Page
Rhythm arrangements Tony Coleman

"Never Gonna Give You Up" Produced by Chuck Jackson
Arranger/Conductor: Ben Wright
Horn and string arrangements: Ben Wright
Rhythm arrangements by Tony Coleman

Recorded at MCA Whitney Recording Studios
Engineer. Frank Kejmar
Production Coordinator Tony Coleman

CAN'T WE FALL IN LOVE AGAIN
Featuring Phyllis Hyman

Produced by Chuck Jackson

Keyboards: John Barnes
Synthesizers. Michael Boddicker
Drums: Leon "Ndugu" Chancler
Bass: Nathan East
Guitar Tim May
Percussion: Chuck Jackson and Tony Coleman
Background vocals: The Waters: Maxine Waters Willard,
Julia Waters Tillman, Oren Waters

Recorded at MCA Whitney Recording Studios
Engineer: Frank Kejmar
Lead vocals recorded at Sigma Sound Studios, New York
Engineer. Frank Kejmar
Second Engineer Carla Bandini
Production coordinators: Tina Stephens and Tony Coleman
Rhythm arrangements by Chuck Jackson and Tony Coleman
Background vocal arrangement by Chuck Jackson and Tony Coleman
Horn and string arrangement by Johnny Pate

Photography Pinderhughes
Hair and Makeup Sonia Santos
Stylist: Hui Wang
Assistant: Victoria Duell
Design Neal Pozner
Art Direction: Donn Davenport

Special thanks to Art Kass, Morris Levy, and the Buddah Group.
Also to Clive Davis, Richard Smith, Gerry Griffith, Barbara Shelley,
Paul Sloman, and all the staff at Arista.
Also special thanks to Fred Maultrie and Lee Phillips and all for believing

Phyllis Hyman appears courtesy of Arista Records

BDS 6002
© [illegible] Buddah Records, Inc.

James Gilstrap
Love Talk

RLX 105

James Gilstrap
Love Talk

*LOVE TALK 13:13
*NEVER STOP LOVING ME 7:41
*MOVE ME 6:10
**HELLO IT'S ME 3:25

*(Wes Farrell/Dee Ervin)
Pocket Full of Tunes, Inc. (BMI)

**(Todd Rundgren)
Screen Gems – Columbia Music, Inc. (BMI)

Produced by Wes Farrell
Arrangements by Gene Page

Background Vocalists:
Dee Ervin
June Williams
Lisa Roberts
Myrna Matthews

Recorded At:
The Sound Factory & The Record Plant

Mixing Engineers:
Gary Kelgren
Ron Nessen

Engineers:
Dave Hassinger
Jim Nipar

Art Direction: Linda Dietrich
Photography: Linda Dietrich
Album Design: Hulda Nelson

Photo Retouching:
Charlie Wild Studios

Special Thanks:
Olivia Page
Dee Willoughby
Linda Dietrich
Linda Campbell

A Production of the Wes Farrell Organization

Previous Release:
JIM GILSTRAP
SWING YOUR DADDY

RLX 102

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Los Angeles, California
Printed in U.S.A.

EMPRESS

SIDE ONE:
CONTROL IT
TAKE ME ALONG
*'DYIN' TO BE DANCIN'

SIDE TWO:
GONNA GET YA
WHAT YOU WANT
TAKE A RISK
GIVE IN TO LOVE

MUSICIANS
GUITARS — William "Bubba" Anderson
BASS GUITAR - Arnold "Muki" Wilson, Butch Porter
DRUMS - Raymond Rock, Randy Hutchinson

KEYBOARDS -
Andrew Schwartz - Prophet 5, Acoustic & Electric Piano
Clifford Branch Jr. - Acoustic & Electric Piano, Fred Zarr - Obx Oberheim Synthesizer

PERCUSSION - Steve Thornton, Sam Figueroa

HORNS
TRUMPET - Tyrone Cox, James "Ajax" Baynard
TENOR SAX - Jeff Smith, Bert Reid
ALTO SAX - Larry Smith
TROMBONE - Ray "Johnny" Reid
LEAD VOCALS - Gail Smith *Except Heidi Dudley on "Dyin' To Be Dancin' "

HORN ARRANGEMENTS by "Smithcox" on "Control it", "Taka Ma Along" & "Gonna Get Ya What You Want"
HORN ARRANGEMENT on "Dyin' To Ba Dancin' " by Ray "Johnny" Reid & Jamaa Baynard
HORN & STRING ARRANGEMENTS by Andrew Schwartz on "Taka A Risk" & "Give in To Lova"
BACKGROUND VOCAL ARRANGEMENTS by William "Bubba" Andarson & Ray "Johnny" Reid
RHYTHM ARRANGEMENTS by Ray "Johnny" Raid & William "Bubba" Anderson axcapt on "Taka Ma Along" & "Gonna Gat Ya What You Want" by Ray Reid, William Andarson & Kanton Nix

RECORDED AT
Counterpoint Studio NYC
Recording Engineer-Brian Wisch
Sigma Sound Studio NYC
Recording Engineer-John Potoker
*"Dyin' To Be Dancin' " Mixed by Francois Kevorkian
EXECUTIVE PRODUCERS-Michael Friedman, Don Silver and Robert Fish
PRODUCED & ARRANGED by Raymond Reid and William Anderson for "THE EMPIRE PROJECT" 119 West 57th St. NYC

MANAGEMENT: Donnie Linton Management Inc.
PHOTOGRAPHY & ART DIRECTION by Trudy Schlechter
Hair & Make-up by Greg Greiner/Masterworks
Stylist-Grete Lee/Masterworks
Dress by Neil Bieff/Arturo Herrara
Jewelry by Lu Willard

PRELUDE PRODUCTION COORDINATOR-Gerry Kuster
SPECIAL THANKS TO: Crown Heights Affair, Yvonne Sewell, Kenton Nix, Pearline Smith, Chris Brown and especially Marvin & Stan and the Whole Staff at PRELUDE RECORDS

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200 W 57th St. N.Y., N.Y. 10019

RS33-880

Command records

Carol Channing Entertains

1965 GRAND AWARD RECORD

Printed in U.S.A.

MAS-90495

Command records

WORLD LEADER IN RECORDED SOUND

Carol Channing Entertains

The Exciting Star Of "Hello, Dolly!"

Broadway's brightest star in a fascinating array of brilliant new Channing classics and familiar songs dressed up in a fresh new Channing sound.

...Hear Carol Channing sing a delightful song from "Hello, Dolly!" that she has *never before recorded,* "Elegance" with new lyrics specially written for Miss Channing by Jerry Herman, composer of "Hello, Dolly!".

...Hear Carol Channing's favorite song from "Gentlemen Prefer Blondes"—a song she did not sing in the show and has *never before recorded,* "Homesick Blues".

...Hear Carol Channing introduce a new song that is destined to take its place as a classic beside her famous "Diamonds Are A Girl's Best Friend"—"Widow's Weeds", specially written for her by Ervin Drake, composer of the score for "What Makes Sammy Run?"

And more, *lots more*—some of Carol Channing's all-time favorites—"Ain't Misbehavin'", "Mean To Me", "Bye Bye Blackbird", "Baby Won't You Please Come Home". She sings them in all sorts of exciting, unexpected ways, in arrangements that are full of the fun and joy and rhythm that she finds in both contemporary music styles and the old familiar styles, too.

Old and new, these are all Carol's songs...Carol's special songs filled with her buoyant, special humor and sung in that remarkable voice that runs a gamut from basso profundo to an ethereal chirp and brings audiences to their feet cheering night after night at "Hello, Dolly!".

Originated and Produced by ENOCH LIGHT

Art Director CHARLES E. MURPHY

SIDE ONE

ELEGANCE	Edwin H. Morris & Co. Inc. (ASCAP)
I'LL DIE HAPPY	Hendricks Music, Inc. (ASCAP)
MEAN TO ME	Fred Ahlert Music Corp. (ASCAP) Cromwell Music Inc. (ASCAP)
WHEN YOU'RE SMILING	Mills Music, Inc. (ASCAP)
BABY WON'T YOU PLEASE COME HOME	Pickwick Music Corp. (ASCAP)
DEAR HEARTS & GENTLE PEOPLE	Edwin H. Morris & Co., Inc. (ASCAP)

SIDE TWO

WIDOW'S WEEDS	Record Songs, Inc. (ASCAP)
MAKIN' WHOOPEE	Bregman, Vocco & Conn, Inc. (ASCAP)
AIN'T MISBEHAVIN'	Mills Music, Inc. (ASCAP)
HOMESICK BLUES	Consolidated Music Pub., Inc. (ASCAP)
YOU'VE GOT TO SEE MOMMA EV'RY NIGHT	Leo Feist, Inc. (ASCAP)
BYE BYE BLACKBIRD	Remick Music Corp. (ASCAP)

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Printed in U.S.

Spring Concert 1971

Joel Barlow High School

Director

GIL BASTOS

The Personalities – "Live"

...VOLUME FIVE

blackie nelson

shad smith

ron campbell

LITTLE GREEN APPLES
MY WAY
PHOENIX
WATCH WHAT HAPPENS
WINDMILLS OF YOUR MIND
I'LL TAKE CARE OF YOUR CARES
WAVE
TIME AFTER TIME
ST. LOUIS BLUES
CLARINET POLKA
DARK EYES

STEREO

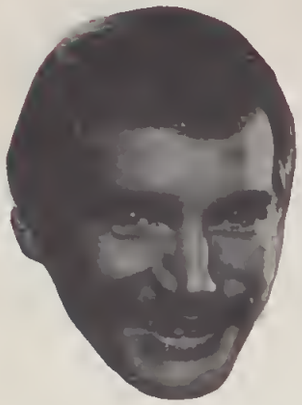
ART RECORDS

ALP—83

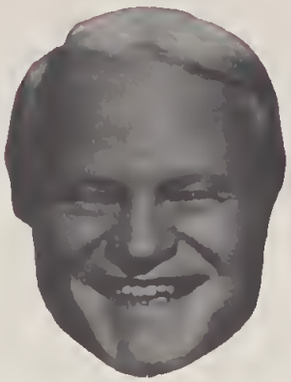
Recorded "Live" in the Rum House of the Galt Ocean Mile Hotel, Ft. Lauderdale, Florida.

The Personalities – "Live"

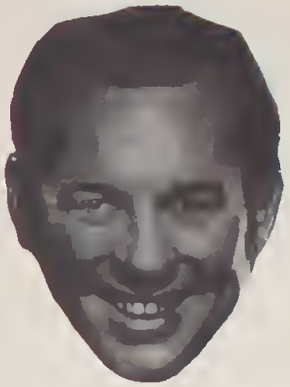
...VOLUME FIVE



Shad



Blackie



Ron

Dear Fan,

This record, like life, boils down to WHAT YOU'VE GOT and WHAT YOU DO WITH WHAT YOU'VE GOT.

WHAT YOU'VE GOT is comedy and music. In comedy, you've got Swedish drollery, slashing squibs, hillbilly folk humor and some outrageous ribaldry. In music, you've got a gypsy czardas and a polka and some blues. You've got Shad singing his *biggie*, "Little Green Apples", and "Phoenix", and a rocking "Time After Time". You've got Blackie's *biggie*, "My Way", and a light-hearted "I'll Take Care Of Your Cares". You've got Ron, joining in on "Wave" and "Windmills Of Your Mind" and "Watch What Happens".

WHAT YOU DO WITH WHAT YOU'VE GOT is up to you, of course. But, let's say, for instance, you're a couple of girls and it's cold outside; first thing to do is fix a Tom and Jerry. If you're Tom and Jerry and it's cold out, go out and get a couple of girls. Think how much fun it'll be warming up!

The point is, you'll want to feel things, get involved. When Blackie and Shad pick on the Poles, *feel* for the Poles; when Ron and Shad pick on Blackie, *feel* for Blackie . . . and if those girls *feel* for you, Tom and Jerry, you're on your own — this is a record, not an instruction manual!

If you don't get a charge from the music or a tear from the songs or a tug at your heart-strings (or kimono-sash or karate-belt) or, at least, a laugh or two — then God didn't make little green apples!

It all comes to you from the Rum House of the GALT OCEAN MILE HOTEL in Ft. Lauderdale. It's a fun room, a good-feeling room, a special place. At least that's what we think and we ought to know, we've been there for eight years!

Yours truly,
Blackie Nelson
Shad Smith
Ron Campbell

— IN THIS ALBUM —

Side One:

I'LL TAKE CARE OF YOUR CARES
PHOENIX
CLARINET POLKA
DARK EYES
WINDMILLS OF YOUR MIND
MY WAY

Side Two:

TIME AFTER TIME
ST. LOUIS BLUES
WAVE
WATCH WHAT HAPPENS
LITTLE GREEN APPLES

ART RECORDS

ALP–83
STEREO

THE PERSONALITIES
Exclusive Management:
Milo Stelt, Florida Attractions International Inc.
801 N. E. 20th Ave., Ft. Lauderdale, Fla. 33304

Produced by: ART RECORDS MANUFACTURING COMPANY, Ft. Lauderdale, Fla. 33310.

ART RECORDS THE PERSONALITIES ALP 83

Alban Berg

LULU

Teresa Stratas

Yvonne Minton · Hanna Schwarz

Franz Mazura · Kenneth Riegel

Toni Blankenheim · Robert Tear

Helmut Pampuch

Orchestre de l'Opéra de Paris

Pierre Boulez

6 45
GOODWILL
$ 5.00

ALBAN BERG: LULU

Oper in drei Akten nach den Tragödien »Erdgeist« und »Büchse der Pandora« von Frank Wedekind
Opera in three acts after the tragedies "Earth Spirit" and "Pandora's Box" by Frank Wedekind
Opéra en trois actes d'après les tragédies «L'Esprit de la terre» et «La boîte de Pandore» de Frank Wedekind

Orchestrierung des dritten Aktes vervollständigt von / Orchestration of the third act completed by / Orchestration du troisième acte complétée par: Friedrich Cerha

Lulu
Teresa Stratas

Gräfin Geschwitz
Countess Geschwitz
Comtesse Geschwitz
Yvonne Minton

Eine Theater-Garderobiere
A Dresser in a Theatre
Une habilleuse de théâtre
Hanna Schwarz

Ein Gymnasiast
A High-School Boy
Un lycéen
Hanna Schwarz

Ein Groom
A Groom
Un groom
Hanna Schwarz

Der Medizinalrat
The Professor of Medicine
Le professeur de médecine
Toni Blankenheim

Der Maler
The Painter
Le peintre
Robert Tear

Ein Neger
A Negro
Un nègre
Robert Tear

Dr. Schön, Chefredakteur
Dr. Schaen, an Editor-in-Chief
Dr. Schaen, rédacteur en chef
Franz Mazura

Jack
Franz Mazura

Alwa, Dr. Schöns Sohn, Komponist
Alwa, Dr. Schaen's Son, a Composer
Alwa, fils de Dr. Schaen, compositeur
Kenneth Riegel

Ein Tierbändiger
An Animal-Tamer
Un dompteur
Gerd Nienstedt

Rodrigo, ein Athlet
Rodrigo, an Athlete
Rodrigo, un athlète
Gerd Nienstedt

Schigolch, ein Greis
Schigolch, an Old Man
Schigolch, vieillard
Toni Blankenheim

Der Prinz, ein Afrikareisender
The Prince, an African Explorer
Le prince, voyageur en Afrique
Helmut Pampuch

Der Kammerdiener
The Manservant
Le valet de chambre
Helmut Pampuch

Der Marquis, ein Mädchenhändler
The Marquis, a Pimp
Le marquis, proxénète
Helmut Pampuch

Der Theaterdirektor
The Theatre Manager
Le directeur de théâtre
Jules Bastin

Der Bankier
The Banker
Le banquier
Jules Bastin

Der Polizeikommissär
The Police Officer
Le commissaire de police
Toni Blankenheim

Eine Fünfzehnjährige
A Fifteen-Year-Old Girl
Une jeune fille
Jane Manning

Ihre Mutter
Her Mother
Sa mère
Ursula Boese

Eine Kunstgewerblerin
A Lady Artist
Une décoratrice
Anna Ringart

Ein Journalist
A Journalist
Un journaliste
Claude Meloni

Ein Diener
A Manservant
Un valet
Pierre-Yves le Maigat

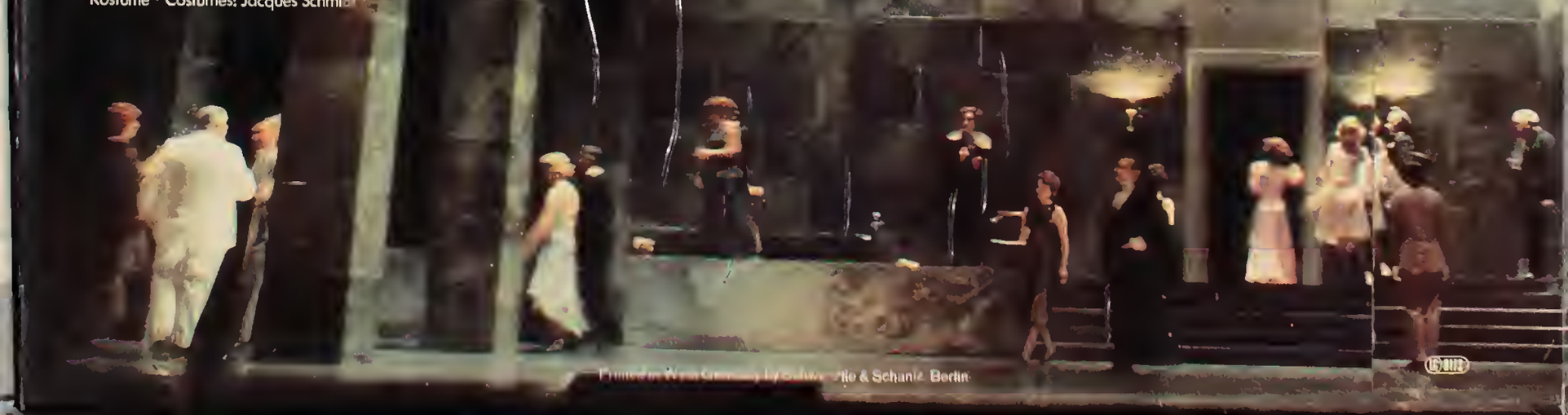
Orchestre de l'Opéra de Paris

Dirigent · Conductor
Chef d'orchestre:
Pierre Boulez

Mit drei Referaten zum Thema „Lulu", gesprochen von:
With three talks on "Lulu" by:
Avec trois commentaires sur «Lulu» enregistré de vive voix par leurs auteurs:
Douglas Jarman
Friedrich Cerha
Pierre Boulez

Aufnahme der vervollständigten Oper im Anschluß an die Pariser Uraufführung 1979.
In Zusammenarbeit mit dem Théâtre National de l'Opéra de Paris.
Recording made in conjunction with the first performances of the completed opera, produced in 1979 at the Théâtre National de l'Opéra de Paris.
Cet enregistrement a été réalisé à la suite des représentations de l'œuvre complétée, créée en 1979 au Théâtre National de l'Opéra de Paris.

Inszenierung · Stage production · Mise en scène: Patrice Chéreau
Bühnenbild · Sets · Décors: Richard Peduzzi
Kostüme · Costumes: Jacques Schmidt



Printed in West Germany by Schwarzlie & Schanz, Berlin

ALBAN BERG · LULU

2711 024
2740 213

Printed in West Germany by Neef, Wittingen

divine

One More Try

Dance Remix

:VC:

recordings

side one

sylk 130 the reason (low down wikit mix) 4:28

sylk 130 gettin' into it (tek 9 remix) 3:52

ovum sampler

c2 68140
al 68141
stereo

OVUM RECORDINGS

RUFF HOUSE RECORDS

COLUMBIA

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side two

sylk 130 incident on the couch (full version) 7:14

ovum sampler

c2 68140
bl 68141
stereo

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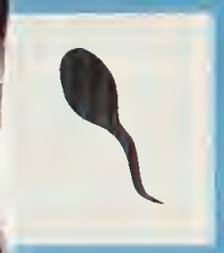
side three

wink are you there... (size 9 groove mix) 7:54

wink new groove 8:15



ovum sampler

c2 68140
al 68142
stereo

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side four

jamie myerson everything is gonna be alright 4:29

jamie myerson unity gain 5:01

ovum sampler

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stereo

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'88-'92 ANTHEMS 2

A

33rpm

1: YOU GOT THE LOVE
THE SOURCE F. CANDI STATON
2: BABY LET ME LOVE YOU TONIGHT
KARIYA

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'88-'92 ANTHEMS 2

B

33rpm

MADE IN THE U.K.

1: BREAK 4 LOVE
RAZE
2: RESCUE ME
DEBBIE MALONE

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'88-'92 ANTHEMS 2

C

33rpm

1: COME GET MY LOVIN'
DIONNE
2: MONKEY SAY MONKEY DO
WESTBAM

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'88-'92 ANTHEMS 2

D

33rpm

1: THE PHANTOM
RENEGADE SOUNDWAVE
2: BRING FORTH THE GUILLOTINE
SILVER BULLET

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'88-'92 ANTHEMS 2

E

33rpm

1: £20 TO GET IN
SHUT UP & DANCE
2: MR KIRK'S NIGHTMARE
4 HERO

MADE IN THE U.K.

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'88-'92 ANTHEMS 2

F

33rpm

1: LFO
LFO
2: PURE
GTO

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'88-'92 ANTHEMS 2

G

33rpm

1: KAOS
DOCTOR BAKER
2: GO
MOBY

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'88-'92 ANTHEMS 2

H

33rpm

1: JUST LET GO
PETRA & CO
2: STRATOSPHERE
TRIGGER

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'88-'92 ANTHEMS 2

I

33rpm

1: QUADROPHONIA
QUADROPHONIA
2: BOMBSCARE
2 BAD MICE

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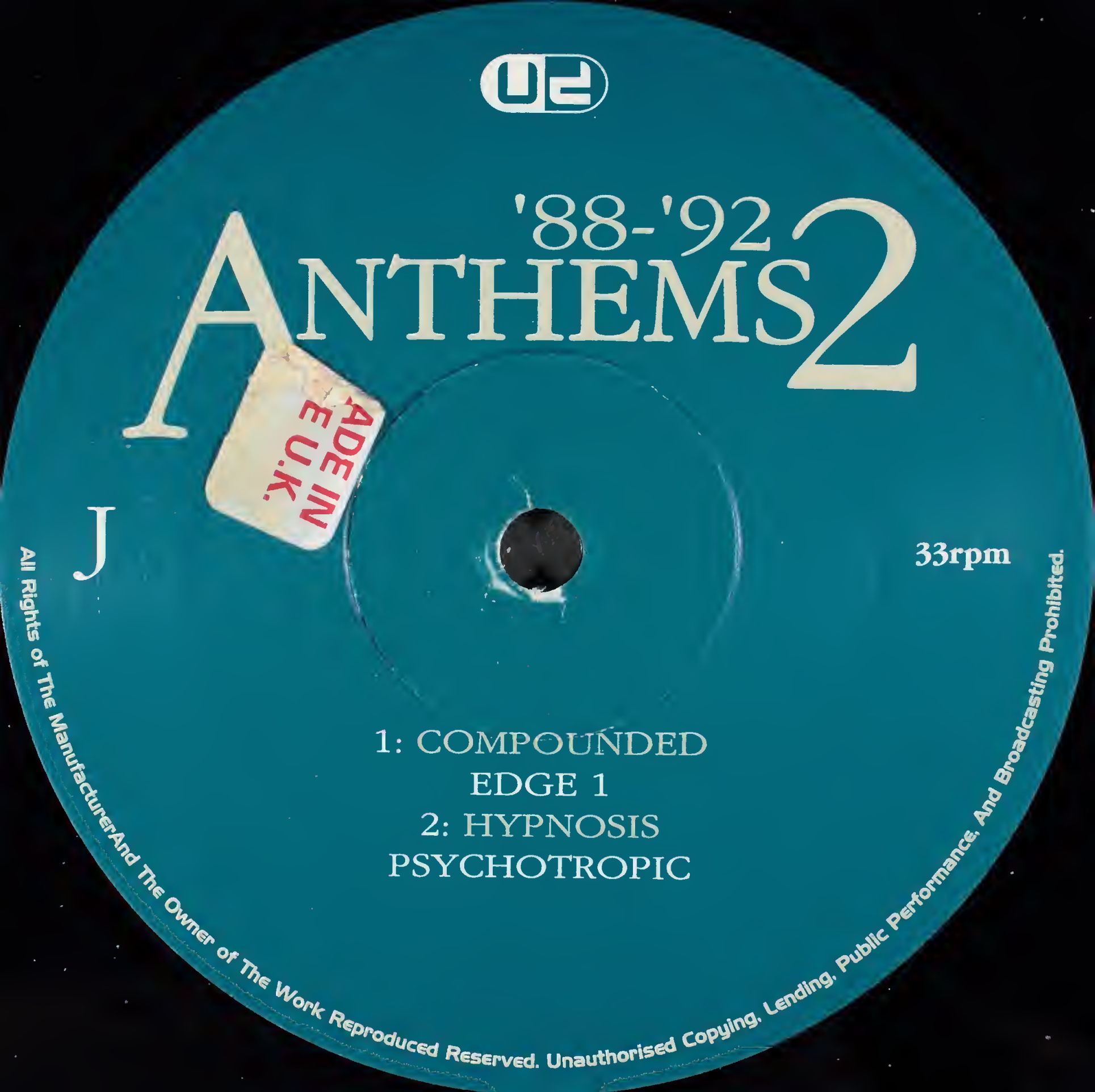
'88-'92
ANTHEMS 2
ADE IN
E U.K.
J
33rpm
1: COMPOUNDED
EDGE 1
2: HYPNOSIS
PSYCHOTROPIC
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Side A

A1) Kid Loco 'Paralysed' (EXCLUSIVE material)
Produced and arranged by Kid Loco. Originally by Gang Of Four. Andrew Gill/Jonathan King 1981 EMI Music © 2003 Azuli, Whoa, Treacle.

A2) Gabor Szabo 'Mizrab'
Music by Gabor Szabo. Produced by Bob Thiele and George Douglas. Published by Gabor & Cardigan Music. (p) 1967 MCA Records Inc. Licensed from Universal Music Licensing Division. ISRC: US MC1 67 52151

Side B

B1) Public Image Ltd 'Religion 1'
Written and produced by Public Image Limited. Published by Warner Chappell Music/ EMI Virgin Music Limited. (p) 1978 Virgin Records. The copyright in this sound recording is owned by Virgin Records Limited. Licensed courtesy of Virgin Records Limited.

B2) Billy Wright 'Summer Love'
Composed by B. Wright/ H. Bowles/ K. Nujeralie. Additional production, editing & remixing by How Bowles & Kam Nujeralie (Beyond There). Published by Alfibra (BMI). Licensed courtesy of Counterpoint Records www.counterpointrecords.co.uk

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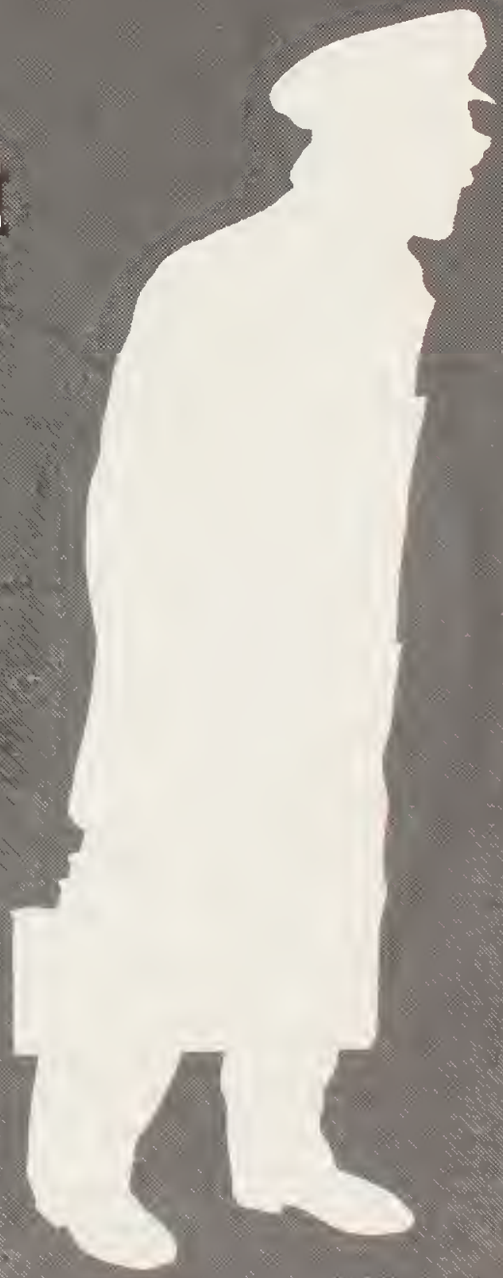
Azuli / Whoa / Treacle

Side A

AnotherLateNight

Kid Loco



Side B

Side D

D1) Harvey Mandel 'Wade In Water'
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D2) Kraze 1 & Aniis Le Neve 'Lilly Hall'
Written by Aniis Le Neve. Additional material by The Jedi Master. Produced by Kraze One. Published by Blue Girl Music. (p) & © 2000 Blue Girl Records.

Side C

C1) The Underwolves 'So Blue It's Black'
Written by Jeb Nicholls/ Ned Kelly/ Professor Stretch/ Bette Davis. Produced and arranged by The Underwolves (Professor Stretch and Ned Kelly). Remix and additional production by Professor Stretch and DJ Pulse for The Underwolves mixed at Earwood Studios. Lead vocals by Squidly. Backing vocals by Xavier Barnett and Beverly McClean. Guitar by Andrew Smith. Keyboards and programming by Professor Stretch. Additional keys by Jules Evans. Contains a sample of "Shoop B Doop And Dip Him" by Bette Davis in courtesy of Woodstock Ventures. Published by copyright control/ BMG Music Publishing Ltd./ Zempa Music Publishers Ltd. © 2001 Jazzanova-Compost Records. Exclusively licensed from Universal-Island Records U.K. www.icrinfo ISRC: GB-AAN-99-00267.

C2) Markus Kienzl 'Top Dog'
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Azuli / Whoa / Treacle

Side C

AnotherLateNight

Kid Loco

Side D

Side E

E1) Up, Bustle And Out 'The Domino Boys'
(Mould/ Fell). Produced by Senor Rudi & Ein. Copyright control. (p) & © 2000 Ninja Tune. Taken from the album 'Master Sessions 2' (FENDRI ZENGNER)

E2) Flevans 'Spooked'
Written and produced by Nigel Evans. Published by Full Thought Publishing. (p) & © Tru Thoughts Ltd 2002. Licensed courtesy of www.tru-thoughts.co.uk

Side F

F1) Marie et Les Garcons 'Attitudes'
(Vidal/ Fitoussi/ Charriau). Produced by John Cale. Executive producer: Michel Esteban. Copyright control. Recorded in New York City. Original recording made by Esteban (p) 1978.

F2) 'Peepshow Part 4' Written by Nick Walker; Read by Sir Patrick Moore

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Azul / White / Treacle

Side E

AnotherLateNight

Kid Loco

Side F

GlobalUnderground Vinyl
GU010
This side #1
Tilt. Seduction Of Orpheus.

GLOBALUNDERGROUND.CO.UK

GlobalUnderground Vinyl
GU010
This side #2
Mike. Deepest Jungle.

GlobalUnderground Vinyl
GU010
This side #3
Return Of The Native. Da After.

GLOBALUNDERGROUND.CO.UK

GlobalUnderground Vinyl
GU010
This side #4
Dahlback & Krome. The Real Jazz.

GlobalUnderground Vinyl
GU010
This side #5
The Scumfrog. The Water Song.

GLOBALUNDERGROUND.CO.UK

GlobalUnderground Vinyl
GU010
This side #6
Miss Kitten & The Hacker.
Frank Sinatra.

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Kismet™

CocaDaSilva

A side The Shiva Chant
B side The Shiva Chant (Ambient Mix)

Written & Produced by Rui Da Silva and Chris Mellor
Published by Notting Hill Music & Edel

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KMT006

CocoDaSilva

“Saudade”

Featured on Danny Tenaglia’s

“Global Underground” CD

soma LP 22

a1.
UNIVERSAL PRINCIPLES - FLYIN' HIGH (SIDEWINDER REMIX)
a2.
E.B.E - SERENITY
a3.
MFON - RUBBERLEGS (STUDIO 54 REMIX)

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soma LP 22

b1.
SILICONE SOUL - RIGHT ON, RIGHT ON
b2.
GENE FARRIS - CONFESSION

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soma LP 22

c1

HUTTON DRIVE - PUSH IT

c2.

HIPP-E & TONY PRESENT SOUL INTERACTIVE - RIDDEM CONTROL

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soma LP 22

d1.
MAAS - POWERS OF TEN
d2.
PERCY X - BREAK IT DOWN (CARI LEKEBUSCH REMIX)
d3.
PRESSURE FUNK - PRESSURE THEME (MARCO CAROLA REMIX)

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Last Train to Lhasa

Side One

BARKLP011A

Banco de Gaia

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PLANET
JOG

Last Train to Lhasa

Side Three

BARKLP011B

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PLANET
DOG

Last Train to Lhasa

Side Five

BARKLP011C

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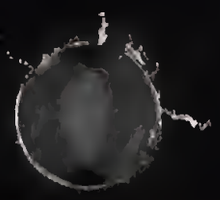
PLANET
DOG

ACCORSI/ROBB

FOUNDATION
B/W **HELIX**



this side:
foundation

flip side:
helix

written and produced by martin accorsi and barry robb
recorded at sphere studios
thanks to sharam & ali for playing the fuck out of this!
executive producers: dubfire & sharam
manufactured and distributed by deep dish records
mastered @ scrunch, philly
fax: 202.342.1870 / www.yoshitoshi.com
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published by dish deep music (ascap)

YR086

ALCORSI/ROBB

FOUNDATION / HELIX

AS FEATURED ON **DEEP DISH**

GLOBAL UNDERGROUND MOSCOW

YR086

www.yoshitoshi.com

IBIZA
VIP

LOGO SIDE (45rpm)
Lorimer's Diablo Mix (9:36)*

THIS SIDE (33 1/3 rpm)
Manny Lehmans Tribal Mix (8:52)***
Original Mix (9:01)**

Produced and Written by Dario Perrietti*
for Pee Wee Productions and Mark Lewis for
Lewis Media. Dario Perrietti appears through
Leftwing-pipedreamer@earthlink.net
***Manny Lehman appears through
4 Play Records Inc.
Vocal arrangement Mike "DSP" Burns
Published by X Marks the Music (ASCAP)

Executive Producers Jeff Haddad & Randy Sills
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MIXOLOGY
recordings

Phyllis Nelson

deep amok
shades
advance promo
blackrecords.co.uk
side a

black
01

MYSTERY TRAIN

deep amok
darkness
advance promo
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side aa

black
01

deep amok
shades
black01 side a

black

deep amok
darkness
black01 side aa

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eclectica
o'spectra
original mix
black05 side a

black

eclectica
o'spectra
deep space organisms
outer space mix
black05 side b

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jondi & spesh
mysteries of the giant squid
black02 side a

black

jondi & spesh
toltec
black02 side aa

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Bedrock Records

Steve Lawler
Andante
Taiko mix

Bed 35
Side A

Written and produced by Steve Lawler and Washington at Studio 416 for Ornadel Management. Engineered by Andy Holt at The Cable Chamber. Samples taken from the album 'The Legend of the Amazon Indiens' by Okolokolo. Courtesy of Blue Flame Records. Published by Copyright Control. Made in the UK. ℗2002 Bedrock Music Ltd. © 2002 Bedrock Music Ltd.
www.bedrock.org.uk

Bedrock Records

Steve Lawler
Andante
The Low End Specialists year of the drum remix

Bed 35
Side B

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Bora Bora

Ibiza > Day and Night

Compiled by DJ Gee Moore

REACT A Side

MADE IN THE U.K.

1 Laurent Garnier - The Man With The Red Face *(Svek Remix)*

taken from the album 'Unreasonable Behaviour' > written & produced by Laurent Garnier at the Wake Up Fab around Paris> mixed by Laurent Garnier & Laurent Collat >sound designed by Laurent Collat [illegible] phone by Philippe Nadaud > remixed by Stephan Grieder, Jesper Dahlbäck in Stockholm published by Basic Groove Publishing > ℗ 2000 F Communications > licensed from P.I.A.S. Recordings

www.laurentgarnier.com

2. Gemo/Fabrice vs. Street Vibes - Walking *(Gemo Side)*

written by Gemolotto Andrea > produced by 'The Fab'

published by Many Edizioni Musicali S.r.l. > ℗ 2000 Disco Inn S.r.l

www.discoinn.com

Bora Bora

Ibiza > Day and Night

Compiled by DJ Gee Moore

REACT B Side

1. Ten Bar - Burning Up *(Refried Mix)*

written & produced by Owen Pinnock > published by Sound 2020

℗ 1998 Sound 2020 >licensed from 20:20 Vision Recordings Ltd.

www.20-20vision.co.uk

2. Mike Lee Torris - It's In The Way That You Move

written, produced & arranged by Michael Imhof > Copyright Control

℗ 1999 Lost Vegas Records

www.lost-vegas.de

Bora Bora

Ibiza > Day and Night

Compiled by DJ Gee Moore

REACT C Side

1. Billy Lo - Everytime

written & produced by Billy Lo for Iron Beats > Copyright Control

℗ 1999 N.E.W.S. > licensed from Legato Records/N.E.W.S

www.news.be

2. Wubble-U - Petal *(Hayfever Mix)*

written & produced by Wubble U > Copyright Control

℗ 1997 Strange Records > licensed from Strange Records

Bora Bora

Ibiza > Day and Night

Compiled by DJ Gee Moore

@REACT D Side

1. The Wide Boys - Stand And Deliver *(2 Step Mix)*

written & produced by Eddie Craig James Sullivan & Jason Kaye > Copyright Control

℗ 2000 BMG Eurodisc Ltd. > issued under license from BMG Ent. International UK & Ireland Ltd.

2. DJ Olander - Back In Time *(Club Mix)*

written & produced by Richard Jacquin/Ludovic de Pass > published by D'Jessy Music

℗ 1998 D'Jessy Music

www.djoconet.com

Bora Bora

Ibiza > Day and Night

Compiled by DJ Gee Moore

MADE IN THE U.K.

©REACT E Side

1. Azzido Da Bass - Doomis Night Remix *(Timo Maas Remix)*

[illegible]

2. Savage Spirit - Afrodite *(Gambufreaks Mix)*

[illegible]

Bora Bora

Ibiza > Day and Night

Compiled by DJ Gee Moore

REACT F Side

1. Praga Khan - Breakfast In Vegas *(Hard Rock with C.S.J. Hardcore)*

written & produced by Praga Khan & Oliver Adams > reworked by Carl S. Johansen
published by Be's Songs > ℗ 1999 Sittler-Subway Records NV

2. Winx - Don't Laugh *(Mauro Picotto Mix)*

written, produced, dreamed & tweaked by Josh Wink for Winking Productions > arranged by M. Picotto and R. Ferri > remix & additional production M. Picotto and R. Ferri > published by © Wink Like That Music adm. by Misam/EMI Music, Misam Music Inc. adm. by EMI Music
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SIDE A / TRACK/TITLE / MIX

tribes of khan qala
dj gogo remix

ARTIST / LABEL / CAT NO.

subway baby
saw.recordings
saw20/a

WRITTEN & PRODUCED BY SUBWAY BABY FOR Q-RECORDS / Q-PARK AB. PUBLISHED BY Q-SONGS / ADMIN BY AIR CHRYSALIS SCAND AB. RECORDED AT Q-STUDIO. MIX ENGINEER PIERRE L. VOCALS BY MICHAEL. REMIX & ADDITIONAL PRODUCTION BY DJ GOGO AT Q-STUDIO ZURICH.

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SIDE A / TRACK TITLE / MIX

tribes of khan qala

homerun remix
homerun acapella

ARTIST / LABEL / CAT. NO.

subway baby

saw.recordings

sawzo/b

WRITTEN & PRODUCED BY SUBWAY BABY FOR Q-RECORDS / Q-PARK AB. PUBLISHED BY Q-SONGS / ADMIN BY AIR CHRYSALIS SCAND AB. RECORDED AT Q-STUDIO. MIX ENGINEER PIERRE J. VOCALS BY MICHAEL. REMIX & ADDITIONAL PRODUCTION BY HOMERUN FOR Q-RECORDS.

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DJ ALI

VISITOR
030

A

A. IT'S ALLRIGHT 7:17
B. IN THE HOLE 8:17

WRITTEN & PRODUCED BY ALI MEGHJI
PUBLISHED BY COPYRIGHT CONTROL

SIDE A: FEAT. CHERRI ST.GERMAIN - SIDE B: FEAT. TIM FULLER

SPECIAL THANKS TO: TREVOR, ALVI, MARCHI, MELINDA, LINK, CHUCKY, SEAN, NAV, PHILLY, HOOPER, WASE, HAYDEN, JAMES, CASEY, FRANKIE, TEX, RON, RICH, DAN, VERNELL, MY FAMILY AND GOD OF COURSE!

SABAM. ALL RIGHTS RESERVED. MADE IN BELGIUM.
P&C 2003 N.E.W.S.

VISITOR

МИНИСТЕРСТВО КУЛЬТУРЫ СССР
ВСЕСОЮЗНАЯ ФИРМА ГРАМПЛАСТИНОК

МЕЛОДИЯ

МОНО ▽ 33 ЛЕНИНГРАДСКИЙ ЗАВОД

ГОСТ 5289-88
Гр. 3. 2-25

М60 48703 002
48703

1

НА КОНЦЕРТАХ ВЛАДИМИРА ВЫСОЦКОГО (7)

БОЛЬШОЙ КАРЕТНЫЙ

Большой Каретный. У меня гитара есть. Дайте собакам мяса. А люди все роптали и роптали. В Ленинграде-городе у Пяти углов. Гололед на земле, гололед Камнем грусть висит на мне. Лежит камень в степи. Жил-был добрый дурачина-простофиля. Так оно и есть: словно встарь

Я верю в друзей

Музыка и слова В. Высоцкого

Запись 1977 г.

Выпуск 1989 г.

МИНИСТЕРСТВО КУЛЬТУРЫ СССР
ВСЕСОЮЗНАЯ ФИРМА ГРАМПЛАСТИНОК

МЕЛОДИЯ

МОНО ▽ 33 ЛЕНИНГРАДСКИЙ ЗАВОД

ГОСТ 5289-88
Гр. 3. 2-25

М60 48703 002
48704

2

НА КОНЦЕРТАХ ВЛАДИМИРА ВЫСОЦКОГО (7)

БОЛЬШОЙ КАРЕТНЫЙ

В тот вечер я... Копи! Эй, шофер, вези в Бутырский хутор. Я однажды гулял по столице. Сегодня я с большой охотою. В наш тесный круг не каждый попадал. Я любил и женщин и проказы
За меня невеста отрыдает честно
Ты уехала на короткий срок. Все срока уже закончены. Всего лишь час дают на артобстрел

Музыка и слова В. Высоцкого
Запись 1977 г.

Выпуск 1989 г.

МИНИСТЕРСТВО
КУЛЬТУРЫ СССР

ВСЕСОЮЗНАЯ ФИРМА ГРАМПЛАСТИНОК

МЕЛОДИЯ

МОНО

РИЖСКИЙ ЗАВОД ГРАМПЛАСТИНОК

▽ 33

ГОСТ 5289-80
Гр. 3. 2-25

М60 48501 007
48501

1

НА КОНЦЕРТАХ ВЛАДИМИРА ВЫСОЦКОГО (5)

МИР ВАШЕМУ ДОМУ

О поэтах и кликушах. Песня летчика-истребителя «Як»-истребитель. Случай в ресторане

Песенка про мангустов. Веселая покойницкая. Москва — Одесса

Муз. и слова В. Высоцкого

В. Высоцкий, пение, гитара

Запись 1972 г.

МИНИСТЕРСТВО
КУЛЬТУРЫ СССР

ВСЕСОЮЗНАЯ ФИРМА ГРАМПЛАСТИНОК

МЕЛОДИЯ

МОНО

РИЖСКИЙ ЗАВОД ГРАМПЛАСТИНОК

▽ 33

ГОСТ 5289-80
Гр. 3. 2-25

М60 48501 007
48502

2

НА КОНЦЕРТАХ ВЛАДИМИРА ВЫСОЦКОГО (5)

МИР ВАШЕМУ ДОМУ

Вариации на цыганские темы. Лошадей 20 тысяч
Моим друзьям. Баллада о брошенном корабле
Корабли

Муз. и слова В. Высоцкого

В. Высоцкий, пение,
гитара

Запись 1972 г.

Выпуск 1989 г.

МИНИСТЕРСТВО
КУЛЬТУРЫ СССР

ВСЕСОЮЗНАЯ ФИРМА ГРАМПЛАСТИНОК

МЕЛОДИЯ

МОНО

РИЖСКИЙ ЗАВОД ГРАМПЛАСТИНОК

▽ 33

ГОСТ 5289-88
Гр. 3. 2-25

М60 48759 008
48759

1

НА КОНЦЕРТАХ ВЛАДИМИРА ВЫСОЦКОГО (8)

НА НЕЙТРАЛЬНОЙ ПОЛОСЕ

Один музыкант объяснил мне пространно. На нейтральной
полосе. Сколько я ни старался. Перед выездом в за-
гранку. Передо мной любой факир — ну просто
карлик. Проложите, проложите вы хоть тон-
нель по дну реки. Твердил он нам: моя
она. Подумаешь, с женой не очень ладно
Ну о чем с тобою говорить. У меня
запой от одиночества. В этом доме
большом. На реке ль, на озере

Музыка и слова В. Высоцкого

Запись 1977 г.

МИНИСТЕРСТВО
КУЛЬТУРЫ СССР

ВСЕСОЮЗНАЯ ФИРМА ГРАМПЛАСТИНОК

МЕЛОДИЯ

МОНО

РИЖСКИЙ ЗАВОД ГРАМПЛАСТИНОК

▽33

ГОСТ 5289-88
Гр. 3. 2-25

М60 48759 008
48760

2

НА КОНЦЕРТАХ ВЛАДИМИРА ВЫСОЦКОГО (8)

НА НЕЙТРАЛЬНОЙ ПОЛОСЕ

Сколько чудес за туманами кроется. Сидели, пили вразнобой. Пока Вы здесь в ванночке с кафелем Рядовой Борисов! Я... И вкусы и запросы мои странны. Я изучил все ноты от и до. Мне каждый вечер зажигает свечи. Было так: я любил и страдал. Сыт я по горло, до подбородка. Дела меня замучили дела. Давно смолкли залпы орудий

Музыка и слова В. Высоцкого
Запись 1977 г.

Выпуск 1989 г.

MANUFACTURED AND MARKETED BY PHONOGRAM, INC., A POLYGRAM COMPANY, ONE IBM PLAZA, CHICAGO, IL 60611 DISTRIBUTED BY POLYGRAM DISTRIBUTION, INC.
mercury
CON FUNK SHUN
CANDY
SIDE A
STEREO
27
SRM-1-3754
(SRM-1-3754-A)
9110.096
1. FIRE WHEN READY – 1:43
2. CHASE ME – 5:39
3. NOT READY – 5:16
4. DA LADY – 3:51
Produced by Con Funk Shun & Skip Scarborough
for Relmarc Productions, Inc.
Written and Arranged by Con Funk Shun
℗ 1979 Phonogram, Inc.

MANUFACTURED AND MARKETED BY PHONOGRAM, INC., A POLYGRAM COMPANY, ONE IBM PLAZA, CHICAGO, IL 60611 DISTRIBUTED BY POLYGRAM DISTRIBUTION INC.
mercury
CON FUNK SHUN
CANDY
SIDE B
STEREO
27
SRM-1-3754
(SRM-1-3754-B)
9110.096
1. CANDY – 5:13
2. (LET ME PUT) LOVE ON YOUR MIND – 6:08
3. MAIN SLICE – 4:11
4. IMAGES – 2:40
Produced by Con Funk Shun & Skip Scarborough
for Relmarc Productions, Inc.
Written and Arranged by Con Funk Shun
℗ 1979 Phonogram, Inc.

RPC

"O FOR A THOUSAND TONGUES TO SING"

Side 1 **STEREO**

Rerecorded from client's furnished tape

Z 01471

1. O FOR A THOUSAND ...
2. HOLY, HOLY, HOLY
3. SOFTLY & TENDERLY
4. FAIREST LORD JESUS
5. IT IS WELL
6. ALLELUIA, SING TO
7. BY COOL SILOAM'S
8. GUIDE ME, O THOU

Custom Pressed by RECORDED PUBLICATIONS COMPANY, Camden, New Jersey

RPC

"O FOR A THOUSAND TONGUES TO SING"

Side 2 STEREO

Rerecorded from client's furnished tape

Z 01472

1. AMAZING LOVE
2. ROCK OF AGES
3. LEAD KINDLY LIGHT
4. WE GATHER TOGETHER
5. MY FAITH LOOKS UP
6. THE SOLID ROCK
7. GLORIOUS THINGS OF
8. GOD OF OUR FATHERS

Custom Pressed by RECORDED PUBLICATIONS COMPANY, Camden, New Jersey

HONEYMOON SUITE

PRODUCED BY TOM TREUMUTH/HYPNOTIC PRODUCTIONS FOR SUITE MUSIC INC.

W1-25098

1

1. **NEW GIRL NOW 3:37**
2. **BURNING IN LOVE 4:30**
3. **WAVE BABIES 4:21**
4. **STAY IN THE LIGHT 3:52**
5. **NOW THAT YOU GOT ME 3:28**

All songs written by Dermot Grehan
All songs published by Screen Gems-EMI Music Inc./
AutoTunes Publishing BMI

© 1984 WEA Music of Canada Ltd.
℗ 1983, 1984 WEA Music of Canada Ltd.

HONEYMOON SUITE

PRODUCED BY TOM TREUMUTH/HYPNOTIC PRODUCTIONS FOR SUITE MUSIC INC.

W1-25098

2

1. FUNNY BUSINESS 3:59
2. HEART ON FIRE 2:30
(Eddie Schwartz/Dave Tyson) ATV Music Publishing of Canada Ltd. adm. by ATV Music Corp. BMI
3. TURN MY HEAD 3:50
4. IT'S YOUR HEART 3:25
(Dermot Grehan/Ray Coburn)
5. FACE TO FACE 5:00

All songs written by Dermot Grehan
All songs published by Screen Gems-EMI Music Inc./ AutoTunes Publishing BMI except where indicated

© 1984 WEA Music of Canada Ltd.
℗ 1984 WEA Music of Canada Ltd.

Side 1 Stereo

LSP-4602 (BPRS-8027)

RCA

Rockin'

The Guess Who

Victor

1 Heartbroken Bopper (Cummings-Winter)
2 Get Your Ribbons On (Cummings-Winter)
3 Smoke Big Factory
(Cummings-Winter-Kale)
4 Arrivederci Girl (Cummings)
5 Guns, Guns, Guns (Cummings)

dynaflex

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORPORATION—MADE IN U.S.A.

Side 2 Stereo

LSP-4602 (BPRS-8028)

RCA

Rockin'

The Guess Who

1 Running Bear (Herdman)

Victor

2 Back to the City (Cummings-Winter)
3 Your Nashville Sneakers (Cummings)
4 Herbert's a Loser (Leskiw-Winter)
5 Hi, Rockers!: Sea of Love (McGinnis); Heaven Only Moved Once Yesterday (Winter); Don't You Want Me (Cummings)

dynaflex

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORPORATION—MADE IN U.S.A.

WHIFFENPOOFS

1971

33⅓ RPM
STEREO

XPL-1019-A

1. AJ LUCKA LUCKA (Traditional) Whiff Song Book
2. LET IT BE (Lennon-McCartney) (BMI)
3. SCARLET RIBBONS (Traditional) (ASCAP)
4. ONE MINUTE MORE (Carney)
5. OKIE FROM MUSKOGEE (Haggard-Burris)
   Blue Book Music (BMI)
6. A QUIET GIRL (Bernstein-Comden-Green)
   Chappel & Co. (ASCAP)
7. SUITE: JUDY BLUE EYES
   (Stills) (BMI)

WHIFFENPOOFS

1971

33⅓ RPM
STEREO

XPL-1019-B

1. A WIFE (J. Fortgang)
2. I MARRIED AN ANGEL (Rodgers-Hart) Robbins Music Corp. (ASCAP)
3. MY KIND OF GIRL (Bricusse) (ASCAP)
4. TWO SLEEPY PEOPLE (F. Loesser-H. Carmichael-Hansen & Famous) (ASCAP)
5. MAKE ME SMILE (J. Pankow) Aurelius Music (BMI)
6. TIME AFTER TIME (Bridge-Weber) (BMI)
7. APHRODITE (Whiff Song Book)
8. I GET ALONG WITHOUT YOU VERY WELL (H. Carmichael-Hansen) (ASCAP)
9. MAGGIE BLUES (Whiff Song Book)
10. WHIFFENPOOF SONG (Whiff Song Book)

SD 1537

SWISS MOVEMENT
LES McCANN & EDDIE HARRIS

STEREO TWO

1. YOU GOT IT IN YOUR SOULNESS (7:08)
   Les McCann
2. THE GENERATION GAP (8:45)
   Les McCann

MFG. BY ATLANTIC RECORDING CORP., 75 ROCKEFELLER PLAZA, N.Y., N.Y. A WARNER COMMUNICATIONS COMPANY

(ST-A-691688 PR)

RECORDINGS FOR VANGUARD THE CONNOISSEUR

JOAN BAEZ

Assisted by Richard Festinger, guitar

The songs from the original sound-track of the film featuring Joan Baez and her husband, David Harris,

1. OH, HAPPY DAY (Edwin Hawkins) 3:35
   Kama Rippa - Edwin R. Hawkins Music Co., ASCAP
2. CARRY IT ON (Gil Turner) 3:40
   TRO-Melody Trails, BMI

VSD-79313-A
XSV 223845

Side One

3. "IN FORTY DAYS" - Joan and David 3:15
4. HICKORY WIND (G. Parsons-B. Bucannan) 3:10
   Tickson Music, BMI
5. THE LAST THING ON MY MIND (Tom Paxton) 3:15
   Deep Fork Music Inc., ASCAP
6. "LIFE IS SACRED" - David 3:00
7. JOE HILL (Earl Robinson - Alfred Hayes) 2:44
   MCA Music, ASCAP

Copyright 1971
Vanguard Recording Society, Inc., N.Y.
Recorded in U.S.A.

STEREO

RECORDINGS FOR VANGUARD THE CONNOISSEUR

JOAN BAEZ

Assisted by Richard Festinger, guitar

The songs from the original sound-track of the film featuring Joan Baez and her husband, David Harris,

1. **I SHALL BE RELEASED (Bob Dylan) 3:35**
   Dwarf Music, ASCAP
2. **DO RIGHT WOMAN, DO RIGHT MAN**
   (Dan Penn & Lincoln Moman) 4:00
   Press Music, BMI (Assisted by Jeffrey Shurtleff)

VSD-79313-B
XSV 223846

Side Two

3. **LOVE IS JUST A FOUR-LETTER WORD (Bob Dylan) 3:52**
   Warner Bros., Music, ASCAP
4. **SUZANNE (Leonard Cohen) 4:40**
   Project 7 Music, BMI
5. **"IDOLS AND HEROES" - David 2:55**
6. **WE SHALL OVERCOME**
   (Horton, Hamilton, Carawan, Seeger) 3:50
   TRO.Ludlow Music, BMI

Copyright 1971
Vanguard Recording Society, Inc., N.Y.
Recorded in U.S.A.

STEREO

MOTOWN

"ON THE ONE"
DAZZ BAND

6031ML
Side One

6031MLA

1. PARTY RIGHT HERE (B. Harris, E. Fearman, Heshimu) 4:00
2. CHEEK TO CHEEK (B. Harris, E. Fearman, S. Cox, S. Martin, K. Pettus, Heshimu, K. Harrison) 5:30
3. ON THE ONE FOR FUN (R. Andrews, N. Chancler) 4:31
4. DON'T GET CAUGHT IN THE MIDDLE (R. Andrews, N. Chancler) 4:50
5. A LOVE SONG (B. Harris, E. Fearman, K. Pettus, P. Demudd, S. Martin) 1:50

PRODUCED BY REGGIE ANDREWS
Assoc. Producer: Bobby Harris

℗ 1982 Motown Record Corporation

MOTOWN

"ON THE ONE"
DAZZ BAND

6031ML
Side Two

6031MLB

1. BAD GIRL (W. Robinson, Jr., B. Gordy) 4:12
2. NICE GIRLS (B. Harris, E. Fearman, S. Cox) 4:55
3. STAY A WHILE WITH ME (V. McCoy, J. Cobb) 4:50
4. WE HAVE MORE THAN LOVE (R. Andrews) 5:10

PRODUCED BY REGGIE ANDREWS
Assoc. Producer: Bobby Harris

℗ 1982 Motown Record Corporation

HI-BIAS RECORDS INC.
49 Beckett Ave.
Toronto, Ontario
Canada M6L 2B3

LE PEEP SHOW

"Push"

1. Atomix Dub (6:57)
2. Atomix Mix (7:53)

©1997 HI-BIAS RECORDS INC. Cat. No. TU-038 (A)

Tel: (416) 614-1581 Fax: (416) 249-2799

HI-BIAS RECORDS INC.
49 Beckett Ave.
Toronto, Ontario
Canada M6L 2B3

LE PEEP SHOW

"PUSH"

1. B. Burns (6:44)
2. Teknosteps (6:32)

©1997 HI-BIAS RECORDS INC. Cat. No. TU-038 (B)

Tel: (416) 614-1581 Fax: (416) 249 2799

45 R.P.M.
AS-11410-A
(SP)
ASCAP
Pigfoot Music
Intro :19
Time 3:36
Close-Fade
℗ 1978 by
Elektra Records
STEREO
FOR PROMOTIONAL USE ONLY

JESSE COLIN YOUNG
SANCTUARY

(American Dreams Suite)
(Jesse Colin Young)
Produced by Jef Labes & Jesse Young
Engineered by Bruce Walford & Jesse Young
From His Album "American Dreams"

Mfg. by Elektra/Asylum/Nonesuch Records, 962 North La Cienega Blvd. Los Angeles, California 90069/ A Division of Warner Communications Inc.

45 R.P.M.
AS-11410-B
(SP)
ASCAP
Pigfoot Music
Intro :19
Time 3:36
Close-Fade
Ⓟ 1978 by
Elektra Records

STEREO

FOR PROMOTIONAL USE ONLY

JESSE COLIN YOUNG
CITY BOY

(American Dreams Suite)
(Jesse Colin Young)
Produced by Jef Labes & Jesse Young
Engineered by Bruce Walford & Jesse Young
From His Album "American Dreams"

Mfg. by Elektra/Asylum/Nonesuch Records, 962 North La Cienega Blvd., Los Angeles, California 90069/ A Division of Warner Communications Inc.

MANUFACTURED BY COLUMBIA HOUSE, 51 WEST 52ND STREET, NEW YORK, NEW YORK 10019 UNDER LICENSE FROM CAPITOL RECORDS, INC.

Capitol
REG. U.S. PAT. OFF.
RECORDS

MAZE Featuring Frankie Beverly
CAN'T STOP THE LOVE

1

ST-12377
(ST-1-12377)

ALL R

UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS

MANUFACTURED BY COLUMBIA HOUSE, 51 WEST 52ND STREET, NEW YORK, NEW YORK 10019 UNDER LICENSE FROM CAPITOL RECORDS, INC.

Capitol
REG U S PAT OFF
RECORDS

MAZE Featuring Frankie Beverly
CAN'T STOP THE LOVE

2

ST-12377
(ST-2-12377)

[illegible] TOO MANY JAMES 4:56
([illegible] Beverly)
[illegible] WANT TO [illegible] WANTED 5:42
([illegible] Beverly)
[illegible] MAGIC [illegible]
([illegible] Beverly [illegible])
[illegible] PLACE [illegible] HEART 4:50
([illegible] Beverly)
[illegible] Published by [illegible] Music EMI
Produced by Frankie Beverly for
[illegible] Music
© 1985 Capitol Records, Inc.

ALL R[illegible] UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS

&

LOVE TO THE WORLD

L.T.D.

1. **Love To The World** 5:07
(L. Mizell-F. Mizell-R. Mizell) Alruby Music (ASCAP)

2. **Time For Pleasure** 5:20
(L. Mizell-F. Mizell-R. Mizell) Alruby Music (ASCAP)

3. **Love Ballad** 4:35
(S. Scarborough) Unichappell Music Inc. (BMI)

SP-4589/Stereo (SP-4913)

A Sky High Production, Produced by Larry Mizell
and Fonce Mizell, Co-produced by Chuck Davis

℗ 1976 A&M Records, Inc.

A&M RECORDS

1

LOVE TO THE WORLD
L. T. D.

1. **Get Your It Together** 4:48
(H. Davis-J. Osborne) Irving Music Inc./Iceman Music/McDorsbov Music (BMI)
Almo Music Corp./Butler Music, Inc./McRovscod Music (ASCAP)

2. **Let The Music Keep Playing** 4:22
(H. Davis) Irving Music Inc./Iceman Music/McDorsbov Music (BMI)

3. **The Word** 5:30
(L. Mizell-F. Mizell-R. Mizell) Alruby Music (ASCAP)

4. **Love To The World Prayer** 3:49
(L. Mizell-F. Mizell-R. Mizell) Alruby Music (ASCAP)

SP-4589/Stereo (SP-4914)

A Sky High Production, Produced by Larry Mizell
and Fonce Mizell, Co-produced by Chuck Davis

℗ 1976 A&M Records, Inc.

A&M RECORDS

2

Casablanca
Record and FilmWorks
WOULD YOU DANCE TO MY MUSIC
NBLP 7062 DJ
(NBLP 7062 AS)
PROMOTIONAL COPY
NOT FOR SALE
SIDE 1
STEREO
EDDIE DRENNON & The B.B.S. Unltd.
1. WOULD YOU DANCE TO MY MUSIC 7:00
(Eddie Drennon)
2. THAT'S JUST TOO BAD (Norris Berry) 5:02
3. COME DANCE WITH ME (Eddie Drennon) 2:24
4. SAVE YOUR LOVE FOR ME (Rugene Spruill) 4:30
All songs published by DAMIT MUSIC INC. (BMI)
Produced & Arranged by: Eddie Drennon
Executive Producer: My Way Productions
℗©1977 Casablanca Record
and FilmWorks, Inc.
Manufactured and Distributed by Casablanca Record and FilmWorks, Inc., 8255 Sunset Boulevard, Los Angeles, California 90046. Made in U.S.A.

Casablanca
Record and FilmWorks
WOULD YOU DANCE TO MY MUSIC
NBLP 7062 DJ
(NBLP 7062 BS)
PROMOTIONAL COPY
NOT FOR SALE
SIDE 2
STEREO
EDDIE DRENNON & The B.B.S. Unltd.
1. IF YOU REALLY DON'T LOVE ME (Eddie Drennon) 5:52
2. SOMEDAY, SOMEWAY (Thomas Newman) 4:23
3. NEVER LET ME GO (Eddie Drennon) 4:39
4. SEARCHING FOR SOMEONE TO LOVE 3:59
(Eddie Drennon)
All songs published by DAMIT MUSIC INC. (BMI)
Produced & Arranged by: Eddie Drennon
Executive Producer: My Way Productions
℗©1977 Casablanca Record
and FilmWorks, Inc.
Manufactured and Distributed by Casablanca Record and FilmWorks, Inc., 8255 Sunset Boulevard, Los Angeles, California 90046. Made in U.S.A.

Michelle

Never In My Life

Produced by
Narada Michael
Walden

28965 1705 1

Printed in the U.S.A.

From the forthcoming album

"The Woman I Am" 28965 4005 4/2

SOUND OF LOS ANGELES RECORDS

SHALAMAR

Produced by Leon Sylvers, III

Executive Producer: Dick Griffey

SIDE A
STEREO
33 1/3 RPM

YD-12153
YD-12153-A
6:20

FULL OF FIRE

(from the "Three for Love" album, BZL1-3577)

(J. Watley J. Gallo R. Randolph)

Horn & String Arrangements: Gene Dozier

Spectrum VII/Moskinda Music, BSCAP

℗ 1980 Dick Griffey Productions

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SOUND OF LOS ANGELES RECORDS

SHALAMAR

Produced by Leon Sylvers, III
Executive Producer: Dick Griffey

SIDE B
STEREO
33 1/3 RPM

YD-12153
YD-12153-B
4:36

LET'S FIND THE TIME FOR LOVE

(from the "Big Fun" album, EXLI-3479)
(Jr. Spencer L. Sylvers)

Rhythm Arrangements: Leon Sylvers, III
Horn & String Arrangements: Davis Crawford
Spectrum VII/Rosy Music, ASCAP

© 1978 Dick Griffey Productions

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CREACIONES
DE MIGUEL HERRERO

FM-104

LADO 1
(10-04-868)

1.-ELEGIA A MANOLETE
- S. Ruiz de Luna -
2.-PENITA, PENA - Quintero, León y Quiroga -
3.-LOS CUATRO MULEROS
- Quintero, León y Quiroga -
4.-LA ZARZAMORA - Quiroga -
5.-NI HABLAR DEL PELUQUIN
- Quintero, León y Quiroga -
Acompañamiento Guitarra:
PAQUITO SIMON
Orquesta bajo la Dirección de:
ARTETA Y ARIJITA

TRADEMARK REG U S PAT OFF MARCA REGISTRADA
HECHO EN MEXICO

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CREACIONES
DE MIGUEL HERRERO

FM-104

LADO 2
(10-04-869)

1.-OJOS VERDES
- Valverde, León y Quiroga -
2.-LAS COSITAS DEL QUERER
- Quintero, León y Quiroga -
3.-LAS CARRETAS DEL ROCIO -Popular-
4.-TOITO TE LO CONSIENTO - Quintero y León -
5.-EL LAUREL - Quintero, León y Quiroga -
6.-LOS DEDOS DE LA MANO
- Quintero, León y Quiroga -
Acompañamiento Guitarra:
PAQUITO SIMON
Orquesta bajo la dirección del
Maestro C. ARIJITA

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HECHO EN MEXICO

BDS 6002
(BDS 6002 SA)

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SIDE 1
33 1/3 RPM

MICHAEL HENDERSON
SLINGSHOT

1. *SLINGSHOT (4:20)
   (Michael Henderson)
2. **NEVER GONNA GIVE YOU UP (4:12)
   (Gamble/Huff/Butler)
3. **CAN'T WE
   FALL IN LOVE AGAIN (3:42)
   DUET WITH PHYLLIS HYMAN
   (John Lewis Parker/Peter Ivers)
4. *TAKE CARE (6:34)
   (Leonard Brown)

*PRODUCED BY MICHAEL HENDERSON
**PRODUCED BY CHUCK JACKSON

Marketed and Distributed by Arista Records, Inc., 6 West 57th Street, New York, N.Y. 10019

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BDS 6002
(BDS 6002 SB)

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SIDE 2
33 1/3 RPM

MICHAEL HENDERSON
SLINGSHOT

1. **MAKE IT EASY ON YOURSELF (3:51)
   (B.Bacharach/H.David)
2. *(WE ARE HERE TO) GEEK YOU UP (6:30)
   (Matt Morris)
3. *IN IT FOR THE GOODIES (3:33)
   (Michael Henderson)
4. *COME TO ME (3:36)
   (Michael Henderson)

*PRODUCED BY MICHAEL HENDERSON
**PRODUCED BY CHUCK JACKSON

Marketed and Distributed by Arista Records, Inc., 6 West 57th Street, New York, N.Y. 10019

ARISTA™

Disco Single

JOHNNY MATHIS

33⅓ RPM
STEREO
℗ 1979 Jon Mat
Records, Inc.

23-11002
XSS 165879
Intro. 1:50
Time: 8:28

BEGIN THE BEGUINE

-C. Porter-

Special Disco Version From The Columbia Lp:
"THE BEST DAYS OF MY LIFE" JC 35649

Arranged and Conducted by Gene Page
Produced by Jack Gold for Jon Mat Records, Inc.
Disco Mix by Steve Thompson
Engineer: Michael Barbiero

®"COLUMBIA", MARCAS REG. PRINTED IN U.S.A.

Disco Single

JOHNNY MATHIS

33⅓ RPM
STEREO
℗ 1979 Jon Mat
Records, Inc.

23-11002
XSS 165880
Intro. :59
Time: 6:30

GONE, GONE, GONE

-L. R. Brown - L. Hayward-

Special Disco Version From The Columbia Lp:
"THE BEST DAYS OF MY LIFE" JC 35649

Arranged and Conducted by Gene Page
Produced by Jack Gold for Jon Mat Records, Inc.
Disco Mix by John Luongo
Engineer: Michael Barbiero

COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA COLUMBIA

®"COLUMBIA", MARCAS REG. PRINTED IN U.S.A.

ROXBURY
RECORDS
LOVE TALK
JAMES GILSTRAP
Side 1
Produced by:
WES FARRELL
Arranged by:
GENE PAGE
RLX 105
℗ © 1976 Roxbury
Record Corp.
1. LOVE TALK 13:18
(Dee Ervin/Wes Farrell)
Pocket Full of Tunes, Inc. (BMI)
Roxbury Records Corp., 9200 Sunset Blvd., Los Angeles, Calif.

LOVE TALK

JAMES GILSTRAP

SIDE 2

Produced by:
WES FARRELL
Arranged by:
GENE PAGE

RLX 105

℗ © 1976 Roxbury
Record Corp.

1. MOVE ME 7:41
   (Dee Ervin/Wes Farrell)
   Pocket Full of Tunes, Inc. (BMI)
2. NEVER STOP YOUR LOVING ME
   (NEVER STOP) 6:10
   (Dee Ervin/Wes Farrell)
   Pocket Full of Tunes, Inc. (BMI)
3. HELLO IT'S ME 3:25
   (Todd Rundgren)
   Screen Gems-Columbia Music, Inc. (BMI)

Roxbury Records Corp., 9200 Sunset Blvd., Los Angeles, Calif.

WHISKEY
RECORDS

510-A 33⅓ RPM

1. TWIST & SHOUT
2. YOU CAN'T DO THAT
3. ALL MY LOVING
4. SHE LOVES YOU
5. THINGS WE'VE SAID TODAY
6. ROLL OVER BEETHOVEN

WHISKEY
RECORDS

510-B

33⅓ RPM

1. CAN'T BUY ME LOVE
2. IF I FELL
3. I WANNA HOLD YOUR HAND
4. BOYS
5. A HARD DAY'S NIGHT
6. LONG TALL SALLY

FOR ADULTS

FILMS FOR EDUCATION
Presents

ART AND THE GROWING CHILD
Filmstrip and Sound

Side 1 F8-OL-8401

by Temima Gezari

143

Please start record after first title frame of filmstrip is on the screen

Recording pressed for by RCA Victor Custom Record Department

FOR ADULTS

FILMS FOR EDUCATION
Presents

ART AND THE GROWING CHILD
Filmstrip and Sound

Side 2

F8-OL-8402

by Temima Gezari

narrated by Ann Loring

produced by Elliott H. Kone

Please start record after first title frame of filmstrip is on the screen

Recording pressed for by RCA
Victor Custom Record Department

THE
GREATEST ADVANCE
IN SOUND...
Since Hi-Fidelity was invented

Command®

33⅓ RPM

Mfd. by Capitol Records, Inc., U. S. A.

MAS-90495 - Side 1
(MAS1-90495)

CAROL CHANNING ENTERTAINS

1. ELEGANCE (J. Herman)
   (Special Lyric by Jerry Herman) (2:59)
2. I'LL DIE HAPPY (J. Hendricks) (1:34)
3. MEAN TO ME (R. Turk-F. E. Ahlert) (2:55)
4. WHEN YOU'RE SMILING
   (M. Fisher-J. Goodwin-L. Shay) (2:07)
5. BABY WON"T YOU PLEASE COME HOME
   (C. Warfield-C. Williams) (2:22)
6. DEAR HEARTS & GENTLE PEOPLE
   (B. Hillard-S. Fain) (2:40)

Total Time Side 1: 14:52

MFD. BY GRAND AWARD RECORD CO., INC., U.S.A.

THE
GREATEST ADVANCE
IN SOUND . . .
Since Hi-Fidelity was invented

Command®

33⅓ RPM

Mfd. by Capitol Records, Inc., U. S. A.

MAS-90495 - Side 2
(MAS2-90495)

CAROL CHANNING ENTERTAINS

1. WIDOW'S WEEDS (E. Drake) (3:24)
2. MAKIN' WHOOPEE (G. Kahn-W. Donaldson) (2:48)
3. AIN'T MISBEHAVIN' (A. Razaf-T. Waller-H. Brooks) (2:20)
4. HOMESICK BLUES (L. Robin-J. Styne) (3:28)
5. YOU'VE GOT TO SEE MOMMA EV'RY NIGHT (B. Rose-C. Conrad) (2:29)
6. BYE BYE BLACKBIRD (M. Dixon-R. Henderson) (2:22)

Total Time Side II: 17:06

MFD. BY GRAND AWARD RECORD CO., INC., U.S.A.

BRC

JOEL BARLOW HIGH SCHOOL
SPRING CONCERT 1971

Director: Gil Bastos

33⅓ RPM
LONG PLAY

SIDE 1
CO 3894 A

1. Them Basses - Huffine
2. Black Magic Womas - Green
3. Valdres - Hanssen
4. A Day In The Life of a Fool
   and Guantanamera - Sigman & Bonfa
5. Also Sprach Zarathustra (2001) - Strauss
6. Overture in Bb - Giobannini

BRC

JOEL BARLOW HIGH SCHOOL SPRING CONCERT 1971

Director: Gil Bastos

33⅓ RPM
LONG PLAY

SIDE 2
CO 3894 B

1. Theme from "Love Story" - Lai
2. Alleluia (from the "Brazilian Psalm") - Berger
3. Vere Languores Nostros
   (He Bears Our Burden) - Lotti
   (Girls' Choir)
4. If I Ruled the World - Ornadel
5. Fugue in D Major - Bach
6. Eyes of My Beloved - DeLasso
7. Everything Is Beautiful - Stevens
8. Soon - Ah Will Be Done - Dawson

P.W.R. RECORDS, INC.

ELT

True Love

1. Radio Mix 3.46
2. Instrumental 3.57
3. Occapella 3.18

Side A

PWR 3378

7 85417 33781 8

Executive Producer: Elias Rochester

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Mfd. By P.W.R. Records, Inc.

212.828-0748 • Fax 212.828-2920

Check us out @ www.eltmusic.com

Both tracks taken from forthcoming album...

True Love

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P.W.R. RECORDS, INC.

ELT

As Me Asking

1. Radio Mix 4.10
2. Instrumental 4.11
3. Occapella 3.24

Side B

PWR 3378

7 85417 33781 8

Executive Producer: Elias Rochester

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Both tracks taken from forthcoming album...

True Love

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ART

THE PERSONALITIES - LIVE!

Volume Five

Blackie Nelson
Shad Smith
Ron Campbell

ALP-83-S

Side One

1. I'll Take Care Of Your Cares
2. Phoenix
3. Clarinet Polka
4. Dark Eyes
5. Windmills Of Your Mind
6. My Way

Produced by ART RECORDS, LTD. MIAMI • FLORIDA • U.S.A. T.M. REG.

LONG PLAY

33⅓ RPM

FULL-FIDELITY STEREO

ART

THE PERSONALITIES - LIVE!

Volume Five

Blackie Nelson
Shad Smith
Ron Campbell

ALP-83-S

Side Two

1. Time After Time
2. St. Louis Blues
3. Wave
4. Watch What Happens
5. Little Green Apples

Produced by ART RECORDS, LTD. MIAMI • FLORIDA • U.S.A. T.M. REG.

LONG PLAY

33⅓ RPM

FULL-FIDELITY STEREO

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Deutsche Grammophon

LC 0173

1

GEMA	Made in West Germany	2531 222	STEREO 33

Alban Berg

LULU

Oper nach Frank Wedekinds Tragödien
»Erdgeist« und »Büchse der Pandora«
Orchestrierung des III. Aktes vervollständigt von Friedrich Cerha

Prolog / I. Akt: 1. Szene / Interludium

Teresa Stratas
Toni Blankenheim / Franz Mazura
Gerd Nienstedt / Kenneth Riegel / Robert Tear
Orchestre de l'Opéra de Paris
Dir.: Pierre Boulez

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Deutsche Grammophon

LC 0173

2

GEMA	Made in West Germany	2531 222	STEREO 33

Alban Berg

LULU

Oper nach Frank Wedekinds Tragödien
»Erdgeist« und »Büchse der Pandora«
Orchestrierung des III. Aktes vervollständigt von Friedrich Cerha

I. Akt: 2. Szene

Teresa Stratas
Toni Blankenheim / Franz Mazura
Kenneth Riegel / Robert Tear
Orchestre de l'Opéra de Paris
Dir.: Pierre Boulez

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Deutsche Grammophon

LC 0173

3

GEMA	Made in West Germany	2531 223	STEREO 33

Alban Berg

LULU

Oper nach Frank Wedekinds Tragödien
»Erdgeist« und »Büchse der Pandora«
Orchestrierung des III. Aktes vervollständigt von Friedrich Cerha

I. Akt: Verwandlung / 3. Szene

Teresa Stratas / Hanna Schwarz
Jules Bastin / Franz Mazura
Helmut Pampuch / Kenneth Riegel
Orchestre de l'Opéra de Paris
Dir.: Pierre Boulez

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Deutsche Grammophon

LC 0173

4

GEMA	Made in West Germany	2531 223	STEREO 33

Alban Berg

LULU

Oper nach Frank Wedekinds Tragödien
»Erdgeist« und »Büchse der Pandora«
Orchestrierung des III. Aktes vervollständigt von Friedrich Cerha

II. Akt: 1. Szene

Teresa Stratas / Yvonne Minton / Hanna Schwarz
Toni Blankenheim / Franz Mazura
Gerd Nienstedt / Helmut Pampuch / Kenneth Riegel
Orchestre de l'Opéra de Paris
Dir.: Pierre Boulez

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Deutsche Grammophon

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5

GEMA	Made in West Germany	2531 224	STEREO 33

Alban Berg

LULU

Oper nach Frank Wedekinds Tragödien
»Erdgeist« und »Buchse der Pandora«
Orchestrierung des III. Aktes vervollständigt von Friedrich Cerha

II. Akt: Filmmusik / 2. Szene

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Toni Blankenheim / Gerd Nienstedt / Kenneth Riegel
Orchestre de l'Opéra de Paris
Dir.: Pierre Boulez

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Deutsche Grammophon

LC 0173

6

GEMA	Made in West Germany	2531 224	STEREO 33

Alban Berg

LULU

Oper nach Frank Wedekinds Tragodien
»Erdgeist« und »Buchse der Pandora«
Orchestrierung des III. Aktes vervollständigt von Friedrich Cerha

III. Akt: 1. Szene

Teresa Stratas/Ursula Boese/Jane Manning
Yvonne Minton/Anna Ringart/Hanna Schwarz
Jules Bastin/Toni Blankenheim/Pierre-Yves le Maigat
Claude Meloni/Gerd Nienstedt
Helmut Pampuch/Kenneth Riegel
Orchestre de l'Opéra de Paris
Dir.: Pierre Boulez

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Deutsche Grammophon
LC 0173
7
GEMA
Made in West Germany
2531 225
STEREO 33
Alban Berg
LULU
Oper nach Frank Wedekinds Tragödien
»Erdgeist« und »Büchse der Pandora«
Orchestrierung des III. Aktes vervollständigt von Friedrich Cerha
III. Akt: Variationen / 2. Szene
Teresa Stratas / Yvonne Minton
Toni Blankenheim / Franz Mazura
Kenneth Riegel / Robert Tear
Orchestre de l'Opéra de Paris
Dir.: Pierre Boulez
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8

GEMA	Made in West Germany	2531 225	STEREO 33

Kommentare zu

LULU

1. Douglas Jarman:
Biographisches

2. Friedrich Cerha:
Zum III. Akt von Alban Bergs LULU

3. Pierre Boulez:
Zur Interpretation

℗ 1979 Polydor International GmbH

B

ALBINA PRODUCTIONS PRESENTE

L'ILE MYSTERIEUSE

Avec

OMAR SHARIF

et avec Gabrielle Tinti - Jess Hahn - Philippe Nicaud
Raphaël Bardem jr- Rik Battaglia - Ambroise Mbia

Un film de J.A. Bardem

Musique composée et dirigée par
GIANNI FERRIO

EDITIONS MUSICALES BIXIO-SAM

FACE A

3'24	L'ILE MYSTERIEUSE
2'10	LE NAUFRAGE DE LA NACELLE
3'37	L'AVENTURE DE TOP, CHIEN FIDELE
3'45	LE CAPITAINE NEMO
2'55	LA SOLITUDE DES NAUFRAGES
2'55	LE BATEAU DES PIRATES

FACE B

3'24	L'ILE MYSTERIEUSE Chanté par Monique Pianéa
4'32	LE MYSTERE DE L'ILE
2'10	LE NAUTILUS
2'59	LES MOUETTES DE L'ILE
3'30	LA BALADE DU MARIN PENCROFF
1'50	DANS L'OBSCURITE DE LA NUIT
3'38	LA DERNIERE HEURE DU CAPITAINE NEMO

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6 1006
DYNAMITE RECORDS
$ 7.00
ovum sampler
featuring
wink
sylk 130
jamie myerson

side one

sylk 130 **the reason** (starring jack miles) (low down wilkt mix) 4:28
-cosmic lounge music/hudmar publishing co., inc./bmg songs, inc. (ascap)-
written by king britt, boz scaggs, and david paich
produced by king britt for sylkscreen productions
executive producers: josh wink, kevon glickman and brenda dash
remixed and re-directed by john wicks for sylkscreen productions
Contains samples from "low down" performed by boz scaggs courtesy of sony music entertainment

sylk 130 **gettin' into it** (tak 9 remix)* 3:52
-cosmic lounge music (ascap)-
produced, written and visualized by king britt
co-produced and phattened by john wicks
executive producers: josh wink, kevon glickman and brenda dash
starring: alison crockette as "the voice," capital a as "the flow"
remixed and freaked by dego for reinforced recordings

side two

sylk 130 **incident on the couch** (full version) 7:14
-cosmic lounge music (ascap)-
written and produced by king britt for sylkscreen productions
executive producers: josh wink, kevon glickman and brenda dash

ovum sampler

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look for ovum recordings debut full-lengths from wink, sylk 130, and jamie myerson soon.

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OVUM RECORDINGS

COLUMBIA

side three

wink **are you there.** (size 9 groove mix) 7:34
-wink like that music/emi april music inc. (ascap)-
written and produced by josh wink at ovum sound studios
executive producers: josh wink, king britt and kevon glickman
remixed by size 9 at ovum sound studios
vocal sample by rob sherwood

wink **new groove** 6:15
-wink like that music/emi april music inc. (ascap)-
written and produced by josh wink at ovum sound studios
executive producers: josh wink, king britt and kevon glickman

side four

jamie myerson **everything is gonna be alright** (featuring carol tnpp) 4:29
-rinca music publishing, a division of universal studios, inc. (ascap)-
written and produced by jamie myerson
executive producer: kevon glickman
vocals by carol tnpp

jamie myerson **unity gain** 5:01
-rinca music publishing, a division of universal studios, inc. (ascap)-
written and produced by jamie myerson
executive producer: kevon glickman

mastered by manny lecuona at mastervoice, conshohocken, pa

design by ak cover photo by jim cooper

UNITED DANCE presents

MADE IN THE U.K.

LIMITED EDITION 5 PIECE DJ FRIENDLY VINYL

20 TRACKS TAKEN FROM THE DOUBLE CD MIXED BY

DJ SLIPMATT

'88-'92 ANTHEMS 2

LIMITED EDITION 5 PIECE VINYL

RECORD 1

A1: - THE SOURCE F. CANDI STATON - REACT
A2: - KARIYA - RCR
B1: - RAZE - CHAMPION
B2: - DEBBIE MALONE - PULSE 8

RECORD 2

C1: - DIONNE - BIG SHOT
C2: - WESTBAM - LOW SPIRIT
D1: - RENEGADE SOUNDWAVE - MUTE
D2: - SILVER BULLET - EMI

72-120

RECORD 3

E1: - SHUT UP & DANCE - SHUT UP & DANCE
E2: - 4 HERO - REINFORCED
F1: - LFO - WARP
F2: - GTO - REACT

RECORD 4

G1: - DOCTOR BAKER - MEGA
G2: - MOBY - PINNACLE
H1: - PETRA & CO - KARTOONZ
H2: - TRIGGER - TARGET

RECORD 5

I1: - QUADROPHONIA - ARS
I2: - 2 BAD MICE - MOVING SHADOW
J1: - EDGE 1 - EDGE RECORDS
J2: - PSYCOTROPIC - PULSE 8

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LICENSED BY MIKE & LESLEY @ SOUND DESIGN

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UMLP004

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AnotherLateNight

Kid Loco

TRIPLE PACK UNMIXED VINYL

Triple pack unmixed vinyl

LateNightTales: 'Music and stories worth staying up for'

A1) Kid Loco 'Paralysed' (EXCLUSIVE material)
Produced and arranged by Kid Loco. Originally by Gang Of Four. Andrew Gill/Jonathon King 1981 EMI Music © 2003 Azuli, Whoa, Treacle

A2) Gabor Szabo 'Mizrab'
Music by Gabor Szabo. Produced by Bob Thiele and George Douglas. Published by Gabor & Cordigan Music. (p) 1967 MCA Records Inc. Licensed from Universal Music Licensing Division. (BRC: US MCI 67 5215)

B1) Public Image Ltd 'Religion 1'
Written and produced by Public Image Limited. Published by Warner Chappell Music/ EMI Virgin Music Limited. (p) 1978 Virgin Records. The copyright in this sound recording is owned by Virgin Records Limited. Licensed courtesy of Virgin Records Limited.

B2) Billy Wright 'Summer Love'
Composed by B. Wright/ H. Bewley/ K. Najeralla. Additional production, editing & remixing by Hew Bowles & Ken Najeralla (Beyond There). Published by Albion (BMI). Licensed courtesy of Counterpoint Records www.counterpointrecords.co.uk

C1) The Underwolves 'So Blue It's Black'
Written by Jah Nicholls/ Neil Kelly/ Professor Stretch/ Bette Davis. Produced and arranged by The Underwolves (Professor Stretch and Neil Kelly). Remix and additional production by Professor Stretch and DJ Pulse for The Underwolves mixed at Eastwood Studios. Lead vocals by Squiddy. Backing vocals by Xavier Bennett and Beverly McCrash. Guitar by Andrew Smith. Keyboards and programming by Professor Stretch. Additional keys by Jules Evans. Contains a sample of "Sheep B Deep And Cop Him" by Bette Davis in courtesy of Woodstock Ventures. Published by copyright control/ BMG Music Publishing Ltd./ Zombie Music Publishers Ltd. © 2001 Jazzworm-Compact Records. Exclusively licensed from Universal-Island Records Ltd. www.jazzworm.com

ISRC: GB-AAN-99-00097

C2) Markus Kienzl 'Top Dog'
Written and produced by Markus Kienzl. Published by Edition Maneescope Audio/ BMG. (p) & © 2001 Klein Records. Licensed courtesy of Klein Records. www.kleinrecords.com

D1) Harvey Mandel 'Wade in Water'
Written by J.W. Alexander and Sam Cooke. Publishing Copyright control. (p) Polygram Records Ltd. Licensed from Universal Music Licensing Division.

D2) Kraze 1 & Aniis Le Neve 'Lilly Hall'
Written by Anita Le Neve. Additional material by The Jedi Master. Produced by Kraze One. Published by Blue Girl Music. (p) & © 2000 Blue Girl Records.

E1) Up, Bustle And Out 'The Domino Boys'
(Mould/ Fell). Produced by Senor Rofi & Ein. Copyright control. (p) & © 2000 Ninja Tune. Taken from the album 'Master Sessions 2' (ZENSU/ ZENCD59).

E2) Flevans 'Spooked'
Written and produced by Nigel Evans. Published by Full Thought Publishing. (p) & © Tru Thoughts Ltd 2002. Licensed courtesy of www.tru-thoughts.co.uk

F1) Marie et Les Garcons 'Attitudes'
(Vidal/ Frizzo)/ Chorrieu). Produced by John Cale. Executive producer: Michel Esteban. Copyright control. Recorded in New York City. Original recording made by Esteban (p) 1978.

F2) 'Paapshow Part 4' Written by Nick Walker; Read by Sir Patrick Moore

---

Anyone who thinks French music was crap before Daft Punk arrived clearly never listened to Nino Ferrer, France Gall, Jacques Dutronc and tha saintad Sarga. They had tigers in their guitars, you know. Another fellow whose guitar comas fully loaded with wild African beasts is Kid Loco.

So who is Kid Loco? He is, variously and according to legand, the man who introduced Bob Dylan to tha electric guitar, hung out with Jerry Garcia and still found time to invent scratching. This may all be true, though it could also ba lias. He's the bastard child of Sylvie Vartan and Albert Camus; a pied noir with whita faat; a Frenchman with a wicked sansa of humour (now there's a turn-up).

What we know for sure is that The Kid (if wa may be so informal) has producad two albums, Grand Love Story and Kill Your Darlings, and a collection of remixas, tha snappily titled Jesus Life For Children Undar 12 Inchas. He's also an accident-prone comrade-in-arms of St. Etienna. Somahow, he managas to maka music that is visceral, yet with beats that naver pass beyond the languid.

Something old, something new, something borrowed, something blue. It's all there. Taka 'Mizrab' from Gabor Szabo's seminal album of the sama name, PiLs 'Religion I' droppad over Stratus's 'Uplink' (what an inspired rainvention!), Jon Lucien's fantastically collectible 'Rashida' or French cultists Marie Et Les Garçons. Shake in some Harbaliser, Aim and Tranquility Bass and add a bit of blue: Underwolves' 'So Blua It's Black'. Mmm, licky.

And I may be wrong, but parsonally I think it's impossible to dislike a tune called 'Tubular Balgian In My Goldfield', Daparture Lounge's homage/spoof to a certain hairy '70s musician (produced, of course, by The Kid himself). It's hip hop gone to pot (smoking), splenatic and bruised blues and keening pop, all wrapped up in magic carpat moods. Slow and low (lat yourself go).

Kid Loco succeeds whare many try and most fail: being clever and funky at the same time. Nowhere is this more evident than on Kid's cover of Gang Of Four's 'Paralysed', transforming the angular agit-rock original into modern space-funk. And so… all that is required to consume the latest Another Late Night is a fluffy duvet, central heating and the warmth of fellow man.

I mean, come on, it ain't rocket science. It's music, baby.

For how much longer can tha world resist Kid Loco?

Bill Brewstar

Also available: Fila Brazillia, Howie B, Rae & Christian, Zero 7, Groove Armada and Tommy Guerrero
Coming soon from Azuli & Whoa: LateNightTales Nightmares On Wax

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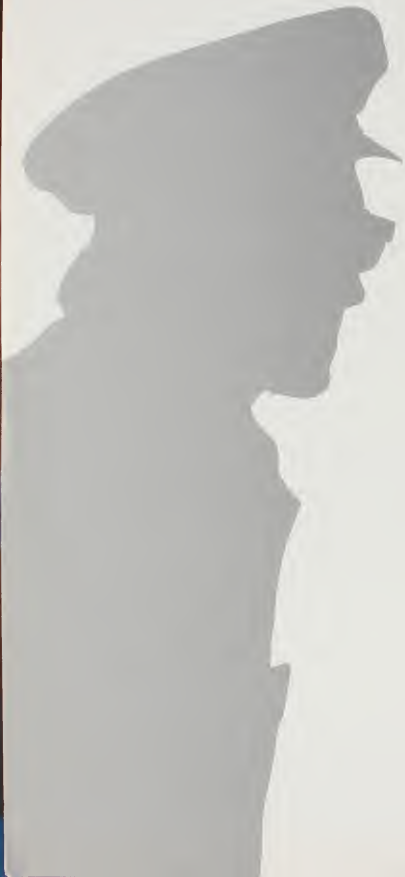

Respect is Burning presents

A Night at the Playboy Mansion

selected by
Dimitri from Paris

Dimitri from Paris
A 123 C 126
124 125
B 123 D 127
122 126

Respect is Burning presents

A Night at the Playboy Mansion

selected by Dimitri from Paris

Side A

1. Ashford & Simpson: "Found a Cure" (Dim's blue lorange re-edit) 8.20
2. La Pregunta: "Shangri-La" (Dim's mansion anthem re-edit) 7.14

Side B

1. The Originals: "Down to love town" (Dim's secret re-edit) 7.46
2. Stetrasonic: "Talking all That Jazz" (Tonti's old school of edits dub) 7.58

Side C

1. Mecca Headz: "Star" (Original centrestage mix) 7.40
2. Astrojazz: "Groove EP" (Vocal mix) 8.14

Side D

1. Sunburst Band: "I'll be there 4 U" (Joey Negro vocal mix) 6.50
2. Atmosfear: "Motivation" (Dim's dubwize version) 9.56

The Frenchy Respect is Burning team will be in Hugh Hefner's home, the mythical Playboy Mansion in Beverly Hills. Dimitri from Paris is on the turntables, disco rules around the swimming pool with playmates all over the place. Drinking cocktails barefoot bathing in the Jacuzzi while watching the stars. Life is a party and this is the definitive party.

Respect is burning Around the World.
www.respectiburning.com

July 1999

Respect in Paris is over. Respect is Burning is about to launch its heavy crusade abroad by setting up residencies around the world..A marathon that takes us around the world in a 747, going from one party to another, from the Twilo in New York to the Metro in Chicago, from the Fure in Brussels to the DI Club in Lausanne and the Vega in Copenhagen. Non-stop. Then we come back to Paris with the Thelyr club train, catch a cab to get to Rainy-Charles de Gaulle Airport, have a meal on the plane and a joint with Danish customs. Weekends that never end. Hardcore nightclubbing. And every Wednesday night, we are back in Paris for the Secret Party with its weekly disco vibe. Bulldog and Bourbon-Coke. And once again we are back with Dimitri at the turntables.

Thanks to Respect we travelled all over the world with the number one disco entertainer and we got to know all his mixing tricks. His secret sources and heard the old anthems coming back to life on his decks. The magic is still there. It is Monday and we just got back from a transatlantic weekend. The promo mix of A Night at the Playboy Mansion is being played over and over again. The sound gets louder on "Give Me Love" and we still believe in it as if it was the first Respect party in 1996 or that unbelievable set at the Liquid in Miami for the Winter Music Conference. Dimitri in full effect. We know that in a few weeks time we will be in New York, Chicago, Miami and Los Angeles with him. We will end up at the mythical Mansion in Beverly Hills, the home of Hugh Hefner, the Man who founded Playboy magazine. Respect to the man. Guess what the guest list will be like. Don't ring if you don't swing. And when "The Place to Rockin" is played, we know why we are party animals. Because the mix is a dream come true, adrenalin rising high on the dancefloor and some unbelievable stuff happening backstage. Dimitri rules. Party is life.

Respect Team, Paris, February 2000.

Dim's special respect to: Miron Raleigh@PS6, Respect team: Jerome Viger-Hahler, David Biet, Fred Agostini, Romain BTG, Rosanta, Bibi (one Jumping Prog), Alex Gopher, Alex from Talisa, Georgina Grace, Eibil /Segnum, Heure Industriez, Hobogunk, Chiko, Je suis Marsi, Fogo, Jean Paul Hakate and all Mutekii records staff, Naoko and DJ Ikoi, Fukuhiro, Machitsuki + all Loop staff, Tom, Yoko, Machiko, Mitsui and all Manhattan records staff, Dai, Sumire and Mr Bongo staff, Circo have pave, DJ Geetek, Make@Howling bull, Pom Film, Makiko Oi, Tiffany "Linda" Godel, Minako Ohashi, Café Renoir, Hiren & Yoshi Hatino, Kenji Hurogouza, Raphael Zehbag, Toshio Tsuzuma, Dominique Tati, Philippe Zdar, Ivan J'mooghe, Joey Negro, Danny Krivit, John Davis, Daniel Wang, François K, Harvey, and the Bar: Mr. Hugh Hefner.

Respect team thanks (in no special order) : Dimitri from Paris, Nell Aline, Mike Bindra & all the Twilo crew, Jonny Hertz, Lars Flevgaard, Moighkaz & all the Vega crew, /Stéphane Besançon, Mandrax & all the D Club crew, Benjamin Arpiet, Thierry Copeny, Jef K, /\ Dis all the Fure crew, Jérôme Wacker & the Belgian people, Thibault Jordan & all the Queen staff, Philippe Fatien & his family, Philippe Dao, Mags Maxrebourt, Alain Arnaud, Nick Clift, Errol Holonne, Laurence Mailles, Estelle Photody, Veronique Peyrat, Virgin & Lobelé & Artchivers crew, Hugh Hefner, Miron Raleigh, all the Playmates & Playboys, Ariel de Raverat, Outis Fano, Agnès B & Pierre, Chris Apple, Yves /Saint Laurent, Ian /Schrager, Playboy Mansion's house keeping, Flyer TVC, Agnès Dahan, Vincent Bergeral, Maître Laurent Beitz & all the DJs, producers, dancers, Radiofacts, independent record shops and party animals in the universe.

Project Coordinator: Philippe Dao
Cover Design and Typography: Heure Industriez
Mastered by Mix@Travolta

Respect is Burning: David Biet, Fred Agostini, Jérôme Viger-Hahler
(www.respectiburning.com)

Ashford and /Simpson: "Found a cure"
("Blue lorange" re-edit by Dimitri from Paris)
Produced by Nicholas Ashford & Valerie /Simpson for Hopscotch & /Silk Productions
Remixed by Jimmy /Simpson
Published by Nick -O- Val Music
Company Inc - BMI
(p) 1979 Warner Bros Records Inc
A Warner Communications Company

La Pregunta: "/Shangri-La" ("Mansion" re-edit by Dimitri from Paris)
Mainack - Manuel
Produced by Doug King and John Davis
Mixing assistant: Niki
Published by Robbins Music Corp - ASCAP
(p) 1978 gnp crescendo records co. inc

The Originals "Down to love town" (Secret re-edit by Dimitri from Paris)
Don Daniels - (Michael S. Sutton - Kathy Wakefield
Published Jobete Music Inc ASCAP / BMI
Stone Diamond Music Corp.
(p) 1976 Motown Records, LP

Stetrasonic "Talkin' All That Jazz" (Tonti's Old /School Of Edits Dub)
Glenn Bolton
Produced by Delite
Published by T-Girl LLC (BMI)
(p) 1998 Tommy Boy Music
Licensed courtesy of Tommy Boy Music (UK) Limited

Mecca Headz "Star"
Ryan Robson & Peter J Duncan
Licensed from Centerstage Records
Copyright Control
(p) 1999 Centerstage Records

Astrojazz presents "The Groove EP" (vocal mix)
Written by /. Prabhakar / /. Philipp / E. Omar / J. Ham
Produced by /. Prabhakar
Mixed by /. Prabhakar / E. Omar
Vocal by Jane Ham / Thela Philipp
Sax by Dennis Baptiste
Trumpet by /Sean Cordby
Bass by Livingstone
Mix and Recording Engineer by Wendy Pouilley
(P) 1999 Astrotrian / Astrojazz

Sunburst Band
"I'll be there for you" (Joey Negro Vocal Mix)
Dave Lee
Produced by Dave Lee for Z productions
Copyright Control
(p) 1999 Z Records

Atmosfear "Motivation" (Dimitri's Dubwize mix)
/Silk Batchelor, Catherine Johnson
Restored and Remixed by Dimitri From Paris
Tempo Alignment: Bibi, Keyboard Restoration and /Solo: Pete
Live Percussion: Marc Chanterelle
Powered by Philippe Zdar
Produced by /Agiba and Pete for A Cute Productions
Published by ITICH Music
(p) 1996 Divorient Recordings

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Lucas
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GLOBALUNDERGROUND VINYL

SIDE #3 RETURN OF THE NATIVE. DA AFTER.

SIDE #4 DAHLBACK & KROME. THE REAL JAZZ.

Return Of The Native. Da Aftar.
Written & Produced by Dirk 'M.I.K.E.' Dierickx. Published by BMG Universal Music Publishing (Bonzai Music) 1998. Licensed from Tripomatic - Lighting Records NV, Belgium

Dahlback & Krome. The Real Jazz (Dahlback Mix).
Written & Produced by Thomas Krome. Remixed by Jesper Dahlback. Published by Copyright Control. ©&℗DK Records 1998

seven

soma compilation seven
various artists

a1.
UNIVERSAL PRINCIPLES - FLYIN' HIGH (SIDEWINDER REMIX)
written, produced and arranged by stuart mcmillan, glenn gibbons & nick peacock
remix and additional production by sidewinder
Ⓟ & ©2000 soma recordings limited

a2.
E.B.E - [illegible]
written, produced and arranged by lucas rodenbush
Ⓟ & ©2000 soma recordings limited

a3.
[illegible] - [illegible]
written, produced and arranged by mfon akpan
remix and additional production by studio 54
Ⓟ & ©1999 soma recordings limited

b1.
SILICONE SOUL - RIGHT ON, RIGHT ON
written, produced and arranged by craig morrison and graeme reedie
Ⓟ & ©2000 soma recordings limited

b2.
GENE FARRIS - CONFESSION
written, produced and arranged by gene farris
Ⓟ 2000 farris wheel recordings
© 2000 soma recordings limited

c1
HUTTON DRIVE - PUSH IT
written, produced and arranged by domenic cappello
Ⓟ & ©1999 soma recordings limited

c2.
HIPP-E & TONY PRESENT SOUL INTERACTIVE - RIDDEM CONTROL
written, produced and arranged by eric galavis and tony hewitt
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d1.
MAAS - POWERS OF TEN
written, produced and arranged by ewan pearson
Ⓟ & ©2000 soma recordings limited

d2.
PERCY X - BREAK IT DOWN (CARI LEKEBUSCH REMIX)
written, produced and arranged by percy x
remix and additional production by cari lekebusch
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d3.
PRESSURE FUNK - PRESSURE THEME (MARCO CAROLA REMIX)
written, produced and arranged by stuart mcmillan and orde meikle
remix and additional production by marco carola
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soma LP 22
Artwork & design by Melanie Clarke

Banco de Gaia

Last Train to Lhasa

Side One

Last Train to Lhasa; Kuos

Side Two

China (clouds not mountains); Amber; Kincajou

Side Three

White Paint; 887 (structure)

Side Four

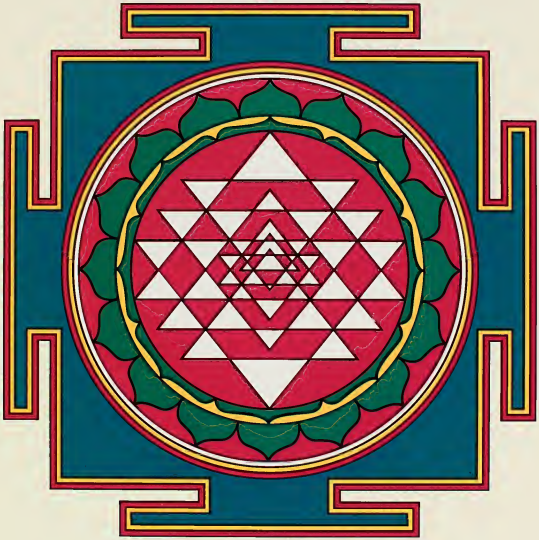
Kuos (gnomes mix); Eagle (small steppa mix)

Side Five

Kincajou (duck! asteroid) – part 1

Side Six

Kincajou (duck! asteroid) – part 2



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F2 AZYMUTH 'CARAMBOLA' (ROC HUNTER MIX)

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G1 ESPIRITU 'MAN DON'T CRY' (MODWHEEL LOVE YOU AND LEAVE YOU MIX)
G2 SOULSTICE 'LOVELY' (JOHNNY FIASCO'S LOVELY VOCAL REMIX)
H1 GREED FEAT LESLEY 'STRANGE WORLD' (BLACKWATCH KING MONKEY DUB)
H2 BEN SHAW FEAT ADELE HOLNESS 'SO STRONG' (CASS/SLIDE VS. MEAT KATIE NO DADDY, NOT THE WHIP MIX)

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I2 OIL UK 'THE FUTURE' [FUTURE VOCAL MIX]
J1 DATUS 'GLOW'
J2 SPOOK 'FEEL UP' [SALT CITY ORCHESTRA WEDNESDAY MIX]

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Bed 35

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Taiko mix
The Low End Specialists
year of the drum remix

Barcode: 5055300384376
Written and produced by Vince Lakshy and Bhushangkumar Shukla (All the Dynamic Management Engineered by Vince Lakshy, Mixed by Vince Lakshy, Mastered by Vince Lakshy, Recorded at Studio 666 Dynamic Management, Engineered by Vince Lakshy and the Dynamic Insanity by Chakkaram, Country of Origin: UK, Distributed by Pias, Publishing Co: Bed Music Ltd, Publishing Co Address: Studio 666 NW2, Publishing Co: Copyright Control, Publishing Co Address: Copyright Control, Publication Date: 08/03/2010, Manufactured Distributed By Pias, distribution@pias.com
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МЕЛОДИЯ
7
На концертах Владимира Высоцкого

Большой Каретный

Сторона 1 — 22.50

Большой Каретный
У меня гитара есть
Дайте собакам мяса
А люди все роптали и роптали
В Ленинграде-городе у Пяти углов
Гололед на земле, гололед
Камнем грусть висит на мне
Лежит камень в степи
Жил-был добрый дурачина-простофиля
Так оно и есть: словно встарь
Я верю в друзей

Сторона 2 — 25.25

В тот вечер я...
Копи!
Эй, шофер, вези в Бутырский хутор
Я однажды гулял по столице
Сегодня я с большой охотою
В наш тесный круг не каждый попадал
Я любил и женщин и проказы
За меня невеста отрыдает честно
Ты уехала на короткий срок
Все срокá уже закончены
Всего лишь час дают на артобстрел

Музыка и слова В. Высоцкого

Владимир Высоцкий, пение, гитара

Составители серии: В. Абдулов, И. Шевцов
Реставратор Т. Павлова
Редактор В. Рыжиков
Оформление художника А. Рыбакова
Фото В. Плотникова и А. Стернина
Фонограммы из коллекции К. Мустафиди

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7 На концертах Владимира Высоцкого

МИНИСТЕРСТВО КУЛЬТУРЫ СССР
МЕЛОДИЯ
ВСЕСОЮЗНАЯ ФИРМА ГРАМПЛАСТИНОК
МОНО М60 487[illegible]3 002

В пластинки 7 и 8 включены песни, никогда (или почти никогда) не исполнявшиеся автором в публичных концертах. Но, кроме публичных выступлений, у В. Высоцкого была счастливая возможность петь в кругу друзей, знакомых, а часто и малознакомых людей. Независимо от состава и количества слушателей степень самоотдачи, профессиональный уровень и артистизм Высоцкого превращали эти «домашние концерты» в событие не менее, а иногда и более значительное, чем публичные выступления. Исходя из этих соображений, мы собрали фрагменты таких концертов на нескольких последующих дисках серии.

От составителей

* * *

«Но песня песнью все пребудет,— писал Блок,— в толпе все кто-нибудь поет...» И дальше: «Вот голову певца на блюде царю певица подает...»

Моя мать, теперь уже покойная, простая русская женщина, коренная москвичка, еще когда жили мы все в одной комнате и набивались молодой своей компанией в эту комнату «погудеть», посидеть с девчонками или одни, и это еще даже не называлось тогда «завалиться на хату», — просто мы все любили друг друга, не могли расстаться, дружили упоительной, почти мальчишеской еще дружбой, — так вот, моя мать, Тарасовна, как мы все ее звали, сразу его выделила. Отметила, хотя все мы были каждый в особь, талантливые и острые, показавшие свои первые зубы и уже получившие по этим зубам, — а он-то был, пожалуй, считали, пацан, ему еще надо было заявиться. Впрочем, нет, его приняли сразу, но у него, при его всегдашней скрытой деликатности и тонкости, был даже некоторый пиетет перед иными из нас, кто уже «держал банк». Так вот, мать его выделила и приняла сразу, у с л ы ш а л а, п о н я л а. Он таким, как она, безмужним, работящим, вывозившим на плечах войну и детей, настоявшимся с барахлом по рынкам, не гулявшим с кавалерами за чулки и тушенку — им и подушку-то пореветь не было сил, — а вокруг все больше всхлипала, побулькивала, чтобы вилять потом ключом, мачеха-ложь, требовала восторга, требовала «выглядеть», шагать парадно со звонкой песней и барабаном, как научены они были комсомолом тридцатых годов и своею «Синею блузой»: «Мы синеблузики, мы профсоюзники, мы все советская братва...» — вот таким он попадал, ударял сразу в самое сердце. Мы свет выключали, сидели в обнимку по углам, уходили на кухню, на лестницу, — вижу его с гитарой сидящим у матери в ногах, он поет, она слушает, а на стене горит — лампа, обернутая газетой, — мать то носом зашмыгает, прослезится над «жалостной песней», то захохочет и попросит повторить: «Ай! Как!». И он опять споет, и раз, и два — по-всякому: «Она ж хрипит, она же грязная, и глаз подбит, и ноги разные, всегда одета, как уборщица. — А мне плевать, мне очень хочется»

Трагедия его смерти окрасила — теперь все понимают, личность переходит с годами в образ, легенда лепит этот образ не совсем таким, каким были личность, творчество художника, лирический его герой или тем более роли, сыгранные в кино и театре, соединяются, напластовываются, — выходит новый, строгий, трагический «поздний» Высоцкий. А ведь был он — сама веселость и легкость. Высоцкий был весел и легок московской особой легкостью, повадкой, манерой, юмором, все умел, ничего не боялся: идти, прыгнуть, догнать, отшить, сказать, врезать — хоть словом, хоть как. И все равно быть веселым, не злым, не подлым — и в драке, и в песне, и в подъестничной и в чердачной любви можно все равно быть благородным и сволочью, и всем это видно, и все это знают. А уж в своем-то дворе, в своей компании и подавно.

Наши же «старшие» учили нас «мужчинству»: не трусить, защищать слабого, платить первым, в кровь стоять за друга, жалеть детишек и баб. Но пуще всего — беречь свою честь, держать марку, не подличать ни ради чего. Мы и сами были с усами, дети послевоенной Москвы, ее дворов, рынков, очередей, сугробов, двухсменных школ, бань, пивных, киношек, ларьков, набережных, коммуналок, метро, ночных трамваев, электричек и вокзалов — слепые нищие и мордастые инвалиды пели по вагонам уже не разрешенную «Прасковью» Исаковского: «А на груди его светилась медаль за город Будапешт». Ничто не возникает из ничего.

Была у нас школа, комсомол, киношный патриотизм, — «Мой друг, Отчизне посвятим души прекрасные порывы!», — радио и газеты, песни, военное дело, великие праздники, на которые выходила вся Москва — «Утро красит нежным светом...», и мы бежали счастливые, в белых навыпуск воротничках. Но были двор и быт, безотцовщина, дрова в чулане и капуста в кадке, вечно мокрые ноги и носки в заплатках. Мы кончали школу, а наши вчерашние однокашники, карманники, «щипачи» и «скокари», друзья дворовые, успевали вернуться с первой отсидки, цыкали по-блатному сквозь зубы, дарили «шалавам» чулки и пели лагерное, тоже балладное, тоже жалостливое: «Ты начальничек, ключик чайничек, отпусти до дому...»

Так одна тема цеплялась за другую, одна выходила из другой — все было повязано войной. И все больше расходились ножницы: как поется по радио и пишется — и как есть на самом деле. Особенно слова линяли и блекли, отчуждались от живого языка: «хлеб» называли «хлебобулочными изделиями», «снег» — «снежным покровом», «сегодня» — «сегодняшним днем». А потом и пуще того: кривду — правдой, черное — белым. А еще немецкий пленный, вчерашний зверь с плаката, в обед на стройке пиликал на губной гармонике, и вдруг жалость брала: тоскует «фриц».

Высоцкий, а до него Окуджава и другие певцы вернули песне народную, исконную систему: сюжет. Нетрудно сделать малый литературный розыск и увидеть, что все известнейшие русские народные песни, то есть любимые народом и век с ним живущие, несмотря ни на что, — это песни, сочиненные поэтами. Но простого сюжета мало, — нужно, чтобы он был такой, один-единственный, который западает в душу и там навсегда остается. Если вложит певец в песню свою судьбу и свое сердце, тогда и выйдет настоящая песня. А в русской песне всегда боль и грусть, тревога и тоска. Мы много лет делали вид, что наша новая, советская жизнь напрочь избавляет человека если не от боли, то уж от грусти и тоски наверняка, и песни поэтому сочинялись преимущественно бодрые и радостные. Но они не ударяли по сердцу. Они ударяли по барабанным перепонкам. Не будем сегодня говорить, что у нас не было хороших песен — наоборот, были, и замечательные. Чего стоит «Священная война», которую так любил Высоцкий. Но потребность в песне душевной, в песне, говорящей «всю» правду, и вместе с тем в песне веселой или иронической была непомерно велика. Вот на такой спрос ответил Высоцкий. На н а р о д н у ю потребность в песне, полностью искренней и полностью правдивой. По времени, по герою, по стилю, по простоте и сложности по музыке (мотиву) по с л о в у. «Интеллигенция поет блатные песни» — скажет потом Евтушенко. Но это были уже не блатные, в р о д е бы блатные песни, это уже была стилизация, искусство, Эзоп.

«Я московский озорной гуляка, по всему Тверскому околотку в переулках каждая собака знает мою легкую походку...» Их часто сравнивают, Есенина и Высоцкого, особенно теперь, после ранней смерти второго, — «Срок жизни увеличился, и, может быть, концы поэтов отодвинулись на время». Но мне кажется, все непохоже, хоть и тот пил, и этот пил, и жена, и известность, и судьба, слава, слухи, народная любовь и официальная критика. Нет. Есенин представляется в сравнении с Высоцким изысканным, почти рафинированным поэтом, сразу веришь в его цилиндр и перчатки. И жизнь у Есенина была еще сравнительно «мирная»: ругали, но издавали, били, но не унижали, не принимали, но признавали, спорили, но в открытую. В энциклопедиях писали: «кулацкий поэт». Но писали! Но издавали! Но ругали! Но не замалчивали же! Не молчали! Не делали вид, что такого поэта вообще нет. «Каждая собака» знала наизусть, все пели, изо всех окон звучал — дети, школьники, студенты, министры, генералы, секретари райкомов, все любили, а вид делали, что нет его. Не напечатали ни строчки, издали две пластинки. Кто виноват! Неужели никто? Конкретно!..

Сочетание реализма и серьезности приводит к отчаянию. Сочетание реализма и юмора — к сатире. Новое, «послекультовское» направление в литературе, кино, живописи, театре, музыке было борьбой реализма против псевдоромантического, искажающего жизнь искусства сороковых-пятидесятых. Больше невозможно было перекрашивать. Жизнь кричала: «Я вот такая!»...

...В скорбный для московского народа день похорон Высоцкого моя мать, которую я по разгильдяйству и в суматохе того дня не взял с собою в театр на панихиду, все хотела прорваться через кордоны, плакала, хлестала милиционеров букетом, кричала, чтобы пустили, что он ей родня. И вся его родня, вся Москва (за исключением немногих) кричала о нем в тот день, как о павшем сыне. Кликушества, идолопоклонства было и осталось много, но что теперь поделаешь: у немых у лишившихся поющего горла и сердца своя благодарная песня, свои слезы.

Мне чудится: он сидит там, у матери в ногах, смеется, поет ей «Нинку».

М. РОЩИН

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МЕЛОДИЯ
5
На концертах Владимира Высоцкого

Мир вашему дому

МИНИСТЕРСТВО КУЛЬТУРЫ СССР
МЕЛОДИЯ
ВСЕСОЮЗНАЯ ФИРМА ГРАМПЛАСТИНОК
МОНО М60 48501 007

Сторона 1 — 21.07

О поэтах и кликушах

Песня летчика-истребителя

«Яко»-истребитель

Случай в ресторане

Песенка про мангустов

Веселая покойницкая

Москва — Одесса

Сторона 2 — 17.35

Вариации на цыганские темы

Лошадей 20 тысяч

Моим друзьям

Баллада о брошенном корабле

Корабли

Музыка и слова В. Высоцкого

Владимир Высоцкий, пение, гитара

Предыдущие выпуски серии «На концертах Владимира Высоцкого»:

М60 48023 007 **Сентиментальный боксер** (1)
М60 48025 001 **Спасите наши души** (2)
М60 48257 006 **Москва — Одесса** (3)
М60 48259 000 **Песня о друге** (4)

5

На концертах Владимира Высоцкого

Писать о Владимире Высоцком непросто. Просто мне было петь о нем в 1980 году и позже. Несмотря на непонятные запреты, я упрямо твердил, как заклинание, строки, надрываясь в кульминациях: «Здесь охотно венчают героя, но в могилу сперва упекут...»

Я сразу заметил — публике было неважно, что за песня, хороша ли, плоха ли мелодия, важно было — о НЕМ! Тогда, когда нельзя,— о НЕМ! Да и кто придумал: НЕЛЬЗЯ? Оказалось, можно. Можно, как он. Если честно, открыто, талантливо.

Оттого и реакция, почти у любого, одна была: «Во дает!». Не «какая глубина» или «сколь талантливо, друзья!», или «да, конечно, он не бездарен», а «во дает!». И он «давал». По негодяям и хапугам, по зарвавшимся начальникам и их лакеям, по трусам и предателям. И тут же война и проблемы культа личности, любовь и страдание от несвободы, и на все это свой личный взгляд и своя оценка, тут же становящиеся взглядом и оценкой многих и многих.

Я часто думаю: вот В. В. об этом событии высказался бы обязательно. Но его нет, и мы (как это ни грустно) не знаем, как к событию относиться, юмора иногда не хватает, некому нам объяснить...

Все уходят из жизни, но он ушел слишком рано. Может, вовремя для себя, как для большого поэта, но не для нас, любящих его и желающих радоваться его искусству.

Он оставил нам много песен. Песен разных: гениальных, талантливых, плохих, но никогда «никаких», и за одно только это мы сохраним имя Владимира Высоцкого в наших озаренных им душах.

А. Градский

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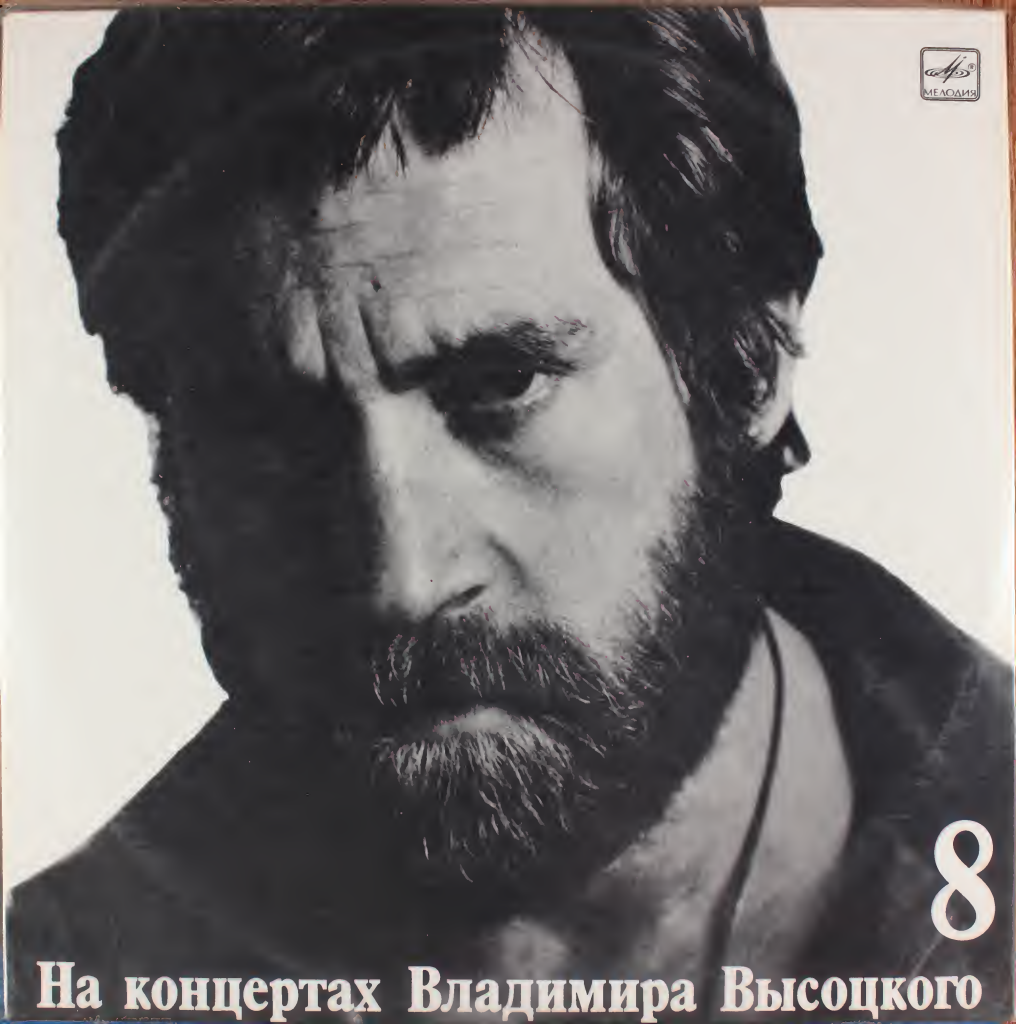
МЕЛОДИЯ
8
На концертах Владимира Высоцкого

На нейтральной полосе

Сторона 1 — 22.40

Один музыкант объяснил мне пространно
На нейтральной полосе
Сколько я ни старался
Перед выездом в загранку
Передо мной любой факир —
ну просто нарлин
Проложите, проложите
вы хоть тоннель по дну ренки
Твердил он нам: моя она

Подумаешь,
с женой не очень ладно
Ну о чем с тобою говорить
У меня залой от одиночества
В этом доме большом
На реке ль, на озере

Сторона 2 — 25.15

Сколько чудес
за туманами роется
Сидели, пили вразнобой
Пона Вы здесь
в ванночке с кафелем
Рядовой Борисов! Я...
И вкусы и запросы мои страны
Я изучил все ноты от н до
Мне каждый вечер
зажигает свечи
Было так: я любил и страдал
Сыт я по горло, до подбородка
Дела меня замучили, дела
Давно сломклки заллы орудий

Музыка и слова В. Высоцкого

Владимир Высоцкий, пение, гитара

Составители серии: В. Абдулов, И. Шевцов
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Часть песен, записанных на этом диске, представляют нам начальный период творчества Владимира Высоцкого. Песни эти — называют их или нас братьные, дворовые, жаргонные — составляют весьма своеобразный цикл, интересный со многих точек зрения. Однако серьезная критика мне пока серьезно не занималась. А нам раз и хотелось бы поговорить о них — «серовных и неравных», по словам той же критики. Поговорить о цикле в целом, не вникаясь в песни только этого альбома, надеясь, что ваша память, если не двадцатиуже мемотальные аутовкладки, найдет место нижеследующим цитатам и ссылкам.

Свои ранние песни Высоцкий в концерты почти на включал. Писал к пел из два себя, для ближних товарищей. А они возьми да и разлетись по всей стране, да еще ставя позднестной многих позднейших шедевров. Интересная задача для социологов! Но мы будем разбираться в другом. Известно, что сам автор от них иногда не отрекался. Да и на состоронний взгляд кресить там не за что. Потому что ранние-то они ранние, но они же и начало высокого взлета, а значит, в них и предвестия позднейших художественных открытий поэта. Так учит сравнительно литературоведение.

Двенадцатилетнего Пушкина отдали в открывшийся в Царском Селе лицей. Аввен, грусть, интимн над прудами и заросшая, на закатная грекоримская сповесность во времнуцеты... Ну и кмкфи, конечно ж. Вот что оказно, вот что впечатлало, и вот с чего начаеся Пушкин.

Тринадцатилетний Маяковский был вриязан в Москву. Сарая брусчатка, роемные у ресторанных пвлаз, цинкзы и пинсти огромного города. Маяковский смотрел, ненавидел, а потом начаеся — именно с увиденного и со своего невриятия увиденного.

Твердоский начинал со смоленской деревни. Шолохов — с Дона...

Марина Роца для Высоцкого — это «сады лицея» для Пушкина и «нольцо бесконечных Седовых» для Маяковского. С той же неуносительностью, с каком первым человеческим словом становится «мама», художники начинается с оеотвязцки ближайшего конкретного окружения. Можно пенать на невысокий культурный уровень и криминальные наклонности ребят из окраинных московских дворов, но ахтнть поэта, из такого двора вышедшего, за то, что НАЧАЛ он с портретов своих хорошо знакомых сверстников, — можно ли! грехотно ли!

Ведь за что только не ругали ранние песни Высоцкого... А вот за что не ругали: за низкий художественный уровень. Строго говоря, у Высоцкого нет ученических песен. В том смысле, что даже в самых первых мы не видим неумелости, подражательности, вробности. В них — в соотнесении с авторской задачей — нечего усовершенствовать. Это необычно. Но вспомним, что и качаешь он воздно — в 24 года. «Микрбацкоиный вернон» затвкнулся, зато к «болезни» вспышуил сразу вся. Хоть, конечно, ученичество было — в плане содержания.

Прежде всего кан-то сразу и очень точно выявился жанр. Прямо с «Татуировки». Определим этот жанр как «портрет в ситуации, выполненный в манере автопортрета. По-разному можно относиться к вицам и физиоомиям этой галереи — методовать даже можно, но нельзя оспаривать достоверности, узнаваемости их. А в чем же тогда талант, как не в умении создать живую картинку нам живое лицо!

Не поняв задачи, поставленной перед собой автором, мы рисуем не локать и лесин. Загубливать в идеологические и мировоззренческие своры по воводу ранних песен Высоцкого, мы как-то уже готовы надеяться в вибоую из них и доказывать, что она сама ущербность или, наоборот, верп поэзии. А гаммы, эскизы, наброски — всю эту пробу сна для нарабатывания мастерства, ва-то вочаму мы не разрешаем поэту? Просто созорничать своим — невьзя! И кремьеру, начаво «Формулировки» можно расценивать как злостную лорчу русского языма, но не правильнее ли принять ян блестаще сделанную тираду в духе «лестного непортра»!

Или вот: На суде судьи сказали:
«Двадцать лаеть. До встречи!»
Раньше б горло я порвал
за такие речи.

МИНИСТЕРСТВО КУЛЬТУРЫ СССР
МЕЛОДИЯ
ВСЕСОЮЗНАЯ ФИРМА ГРАМПЛАСТИНОК
МОНО
М60 48759 008

А теперь теряю обиду,
на понезываю виду.
Если встречу в Сашке,
ох, нам изувечу!

Замечательно ведь сказано! Здесь и характер, и состояние, и слова все живые, и судьи игрвый такой... В СВОЕМ РОДЕ — блестяще. Там давайте же оценивать ранние песни Высоцкого с точным пониманием, что жанр, что стилизация, что портрет, что озорство... А что и Начало.

Эти песни представляют нам либо утолоенное, либо ребяет «на грани». А все-таки многие из них вызывают смиавтию. Чем! Вот Алёша, убитый в поднимающие со «свопотой», — какой уродиася, естественный, весь в окружающую его жизнь погруженный, но не смоснаный ею ВИНЗ. Вот матерый пьяван, проигравший в карты две жизни, но не желающий отдавать ТАКОЙ довг и кляющий удачливого шулера сортью же. Вот парень, обиаутый стукачом, но принимающий на себа вину повностью и готовый отвечать за нее по самой высокой мере. Вот человек, вернувшийся из заключения и не арнзающий людей в ностиает разнодушных, слепых. НИКАКИХ анц... Конечно, он этих, ни многих других варсонжей положительными не назовешь. Нелицо отсутствие положительные поступки, движения и положительности. Таким образом заявляется некая промежуточная категория: положительный герой отрицательного мира. Высоцкий не связывает положительность героя с безупречной биографией — только с поступком. Там самым утверждается человек ПРОЯВЛЯЮЩИЙСЯ, ДЕЙСТВУЮЩИЙ. Положительность, по Высоцкому, хотя и требовательна, зато доступна каждому. Она ДЕМОКРАТИЧНА. Здесь интересен сам способ, каким представляет Высоцкий сонуз щербённых героев. Нуть-отчатка моральной шкелы устанавливается на средний уровень окружения, среды, с которой герой связан всей вредыдествующей жизнью. Там самым героям дается возможность подняться выше, и они поднимаются! Высоцкий поет ПОДНИМАЮЩЕГОСЯ человека. В дальнейшем эта вина от поступка-всплеска протянется к тем, кто в взлете каеогдаи, от пренша я: что ж,/меня там просто не возьмешь!» и им мне вышел «кнсер» наэтречу./ Прощай! Я армну его в ооб». Тут, кстати, и ответ на обвинение вопту в «удавлощем» арестуюто мира. Ясно, что, работая в манере автопортрета, автор не может, не грешя против художественности, выносить прямые осуждения. И нужно просто понимать эстетику Высоцкого — эстетику движения, поступка. Если персонаж в сюжете не дамнулся, не разлился, не арподнял себя хоть немного вверх, — суди сам, спулать, хорошо это или плохо.

Итак, что же мы видим «на выходе» из раннего периода творчества? А вот что: найдена свои эстетическая форма — сюжетная весси от первого лица; достигнута достоверность и живость в обрисовке самых разнообразных характеров; ароломем вуплн, выходящие из частностей и проблемам «большой жизни»; стих обрел свободу и вывяяся чертами совершенно собственными — стих лвеся, свою наполняясь звуковой и с смыслоеой силой... Короче, к 1965 году Высоцкий уже очень своеобразный МАСТЕР. И прекрасная нормальность есть в том, что свои подлинные вершины поэт поноряя во зрелости, а не до нее.

Д. КАСТРЕЛЬ

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АРТ. 11-3. ЦЕНА РУБ 3.00

8

На концертах Владимира Высоцкого

Con-Funk-Shun
Candy
SRMI-3754

Side One

1. FIRE WHEN READY 1:43
2. CHASE ME 5:39
3. NOT READY 5:16
4. DA LADY 3:51

Side Two

1. CANDY 5:13
2. (LET ME PUT) LOVE ON YOUR MIND 6:08
3. MAIN SLICE 4:11
4. IMAGES 2:40

CON FUNK SHUN

MICHAEL VERNON COOPER
Lead and Rhythm Guitars, Electric Sitar, Percussion, Lead Vocals
KARL FULLER
Trumpet, Flugelhorn, Valve Trombone, Percussion, Vocals
PAUL HARRELL
Soprano Saxophone, Tenor Saxophone, Flute, Percussion, Vocals
CEDRIC MARTIN
Bass Guitar, Percussion, Lead Vocals
LOUIS A. McCALL
Drums, SynDrums, Percussion, Vocals
FELTON C. PILATE II
Trombone, Electric Piano, Synthesizer, Trumpet, Electric Guitar, [(Let Me Put) Love On Your Mind], Rhythm Guitar ["Images"], Percussion, Lead Vocals
DANNY A. THOMAS
Clavinet, Organ, Electric Piano, Synthesizer, Percussion, Vocals

PRODUCED by CON FUNK SHUN
Co-produced by Skip Scarborough for Relmarc Productions, Inc.
WRITTEN & ARRANGED by CON FUNK SHUN
Recorded at The Automatt, San Francisco, CA
Pre-Production Recording: Melody Sound Studios, Vallejo, CA
Engineers: Don Cody, Leslie Ann Jones
Assistant Engineers: Ken Kessie, Chris Minto, Stacy Baird, Chuck Gebhart
Technical Assistants: Stan Ancheta, Greg Blockman, Ben O'Brien
Re-Mix Engineers: Don Cody, Fred Catero
Mastered at Kendun Recorders, Inc., Burbank, CA
Mastering Engineer: Joe Hansch
Production Assistant: Linda Lou McCall
Phonogram A & R: Jud Phillips

Additional Musicians
M.C. on "Fire When Ready": Greg Blockman
Sheila Escovedo: Timbales ("Chase Me") – Courtesy of Fantasy Records
Bill Summers: Congas ("Not Ready" & "Da Lady") – Courtesy of Fantasy Records
Roger Glenn: Flute ("Not Ready" & "Chase Me")
Michael Alexander & Jack Trotter: Trumpet ("Candy")
Skip Scarborough: Acoustic Piano ("Candy") & Clavinet ("Main Slice")
Strings Arranged & Conducted by David Crawford

Concert Master: Terry Adams
Creative Co-ordination & Direction by John Vilardi
Art Direction by Darris Destiny
Photography by Jim Cornfield/ Styling by Dwight Baxter
Cover Lettering: John Youssi

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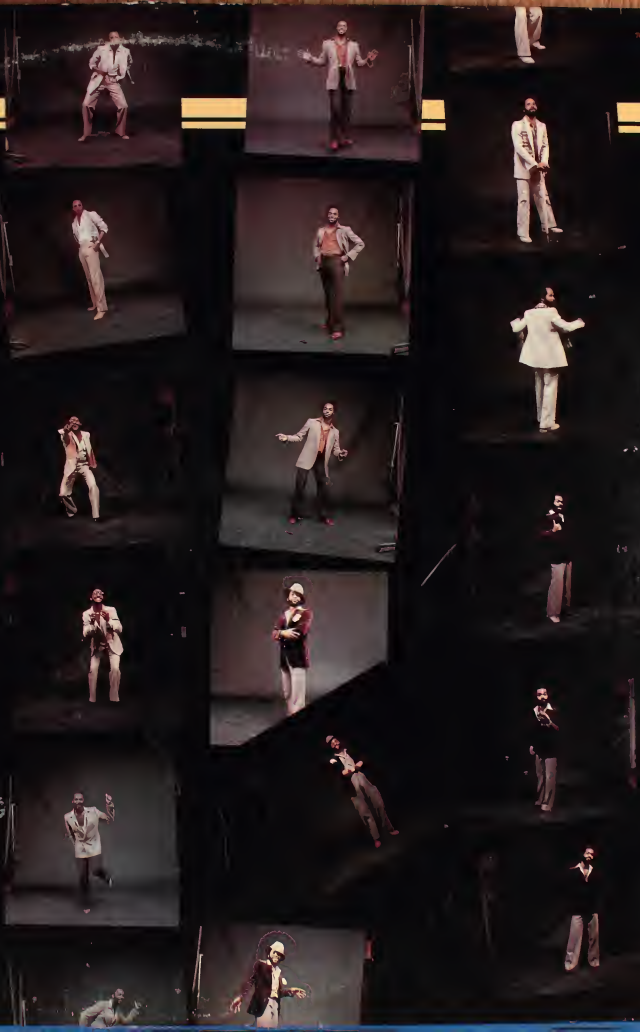

O For A Thousand Tongues

O FOR A THOUSAND TONGUES TO SING

An Ecumenical Hymn Sing
Recorded at St. Joseph's Church, Winsted, Connecticut
Lawrence Madison, Director-Soloist
October 27, 1974

O FOR A THOUSAND TONGUES TO SING

HOLY, HOLY, HOLY * FAIREST LORD JESUS * ALLELUIA, SING TO JESUS
GUIDE ME, O THOU GREAT JEHOVAH * ROCK OF AGES * WE GATHER TOGETHER * IT IS WELL
SOFTLY AND TENDERLY, JESUS IS CALLING * LEAD KINDLY LIGHT * THE SOLID ROCK
AMAZING LOVE * MY FAITH LOOKS UP TO THEE * BY COOL SILOAM
GLORIOUS THINGS OF THEE ARE SPOKEN * GOD OF OUR FATHERS

It is customary, when producing a record to spend months planning the details of its concept and content in order to assure a "note perfect" presentation on the final pressing.

Each passage, note, word and nuance is analyzed and, if not acceptable, is re-taped, cut, and re-edited until little is left of the original. All this work being done, incidentally, in as nearly a perfect "studio" environment as is possible to achieve. Although perfection is attained, much of the essence of life is deleted.

This recording represents the hard work and love of singing of an entire community of people and stands alone, not to be compared but to be enjoyed and remembered.

The Hymn Sing was recorded at St. Joseph's Church, a lofty and grand Gothic edifice, filled with real, honest-to-goodness people singing and having a good time. These are some of the great religious songs of the Christian faith; some triumphant, some contemplative and quiet, all masterfully conducted by Lawrence Madison and accompanied on the great pipe organ by Roger Atkins and trumpeter Richard Allen.

We wish to express our thanks to Richard Blankenship, pianist for the choral selections and hymn sing, and to Richard Fowler, organist for the choral and solo pieces. Our special thanks to the 100 singers of the chorus, to the Franciscan Friars of St. Joseph's Church, the people of St. James Church for the use of the office equipment, the Van Why's for the publicity posters, Beverly Pope for the record jacket cover design and finally to the families and friends of the performers for their many hours of help in making this record a reality.

It has always been good to come together to sing of our common faith and to share the marvelous music of our Christian Churches, and the nearly 1,000 people who's voices appear on this record are a testimony to this.

There is another important purpose for this record I have yet to mention. . . .

The total proceeds from sales of this record will be donated to the Connecticut Foundation for Childhood Leukemia. C.F.C.L. is a newly-established, non-profit organization which was founded to help finance children's hematology clinics within the state. I think Larry Madison expresses our common concern in the following letter:

". . . And a little child *did* lead them . . . to a gathering of people from all faiths to sing some of our great hymns of praise. Their enthusiasm and spirit records their support of the Ecumenical Hymn Sing for the C.F.C.L.

"Without a rehearsal and with very few instructions, it is remarkable that so many voices could sing in concert and have it 'come off' this well. Credit must be given to the technicians who caught the sound with such fidelity. It was truly a 'live' performance.

"Leading such a responsive audience and having the assistance of capable accompanists was very satisfying.

"Underscoring this effort is the concern for children who need our help in arresting leukemia. We must not fail to support this project."

We are all grateful for the opportunity to become involved. On behalf of the C.F.C.L.,

Thank you.

William L. Betts

MCM III Recording Technicians, New Britain, Conn.
R.P.C. Record Company, Camden, N. J.
Printing courtesy Dowd Printing Co., Winsted, Conn.

Tax deductible donations may be sent to
Connecticut Foundation For Childhood Leukemia
c o H. Fenton Heil, Treasurer
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Bridgeport, Connecticut 06610

HONEYMOON
SUITE
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SIDE 1

New Girl Now • Burning In Love • Wave Babies • Stay In The Light • Now That You Got Me

SIDE 2

Funny Business • Heart On Fire • Turn My Head • It's Your Heart • Face To Face

PRODUCED BY TOM TREUMUTH
MANAGEMENT: STEPHEN PRENDERGAST

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CASTLE
DRACULA
MOTEL
SINK. SKIN.

SIDE 1

NEW GIRL NOW
BURNING IN LOVE
WAVE BABIES
*STAY IN THE LIGHT
NOW THAT YOU GOT ME

SIDE 2

*FUNNY BUSINESS
*HEART ON FIRE
TURN MY HEAD
IT'S YOUR HEART
*FACE TO FACE

Back Cover Photo
—left to right

GAY COBURN
Keyboards, Vocals

DERBY GREHAN
Lead Guitar, Vocals

JOHNNY DEE
Lead Vocals, Guitar

GARRY LALONDE
Bass Guitar, Vocals

DAVE BETTS
Drums

Bass guitar on the album played by
BRIAN BRACKSTONE
(Courtesy of Attic Records)

All tracks recorded at
PRAGE UNE STUDIOS, TORONTO
Engineered by JENNY DE REISE, MARK WRIGHT
Assistant Engineers: JOE PYNENBURG, GARTH RICHARDSON
Mixed at FARMYARD STUDIOS, ENGLAND by STEPHEN W TAYLER
Assisted by ANDY SCARTH
*Mixed at ELECTRIC LADY STUDIOS, N.Y.C. by DAVID HUTTMAN
Originally mastered at MASTERDISK, N.Y.C. by BOB LUDWIG

Design and Concept: STEVE GERGUS, DEAN MUSTER
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Inner Sleeve Photography: RICK PERROTTO
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Hair Stylist: LISA SANTITA
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Cover Model: REBECCA BALLARD

U.S. Record Consultant: CHARLY PREVOST
"The Booking Guys." MONTGOMERY PENNSYLVANIA ARTISTS U.S.A.
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Above and beyond the call of duty
Bob Rogers, Hamilton and the Rogers Family,
Rob and Doreen D., Dean and Reg P., Robert Schmitz,
Lisa T., Bruce Maughn, Cindy, Mike Jackson (CCO),
Chuck and the Rippon Crew, all the parents

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Express, Steve's Music, Premier Drums of Canada, Dave and the Gang at
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Crossman, Brian Blackstone, The Agency/Blue and Gerry, White Trumpet
Paul Tatlemann, Patrick, Brian Cavers, Bruce Hudson, Andy Mervyn, Robin Gourley Cass,
Gord Mellor, Ivan and Katherine at C.H.E.E., Paul Sarles, Tom Fitzsimmons,
Stephen Prundegast, Jeff Rogers, Lisa Sanetra, Rick Perotto, Pat Arnett
Eddie Schwartz: All our friends and supporters and David Grossman Jr. for missing

Produced by TOM TREUMUTH.HYPNOTIC PRODUCTIONS for SUITE MUSIC INC.

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Stereo

XPL 1019

The Whiffenpoofs
1971

Side One

Aj Lucka Lucka*

Let It Be
adptd. Fortgang; solos: Fortgang, Stevens, Sutherland

Scarlet Ribbons
arr. Gregory '56; solo: Somerville

One Minute More
arr. Stevens '68; solo: Best

Okie From Muscogee
arr. Fortgang; solo: Turner; trio: Alexander, Stein

A Quiet Girl
arr. Gregory '56; solo: Athey

Suite: Judy Blue Eyes
adptd. Fortgang; solos: Sutherland, McKinney

Side Two

A Wife†
arr. & © 1970 Fortgang; solo: Stein

I Married An Angel
arr. Birge '68; solo: Alexander

My Kind Of Girl
arr. Birge '68; solo: Babst; duet: Nygaard

Two Sleepy People
arr. Clarke '64; solo: Leppla

Make Me Smile
arr. Fortgang; solo: Sutherland

Time After Time
arr. Birge '68

Aphrodite
arr. Matherton '69; solo: Westerman; comment: Babst

I Get Along Without You Very Well
arr. Clarke '64; solo: Nygaard

Maggie Blues
arr. Gregory '56; solo: McKinney

Whiffenpoof Song

*Thanks to the Whiffenpoofs of 1942 for use of part of their album.

†Thanks to "Sheep" for permission to use this arrangement.

Special thanks to our instrumentalists:
Eric Holtze, *Guitar, Bass guitar*
Jeff Fortgang, *Piano, Organ*
Vince Alexander, *Percussion*
Jim Babst, *Bass guitar*
Doug McKinney, *Guitar*
Gary Steinberg, *Trumpet*
Jay Gillin, *Chimes*
Paul Severtson, *Violin*
David Gusakov, *Violin*
Toni Marcus, *Violin*
Ralph Evans, *Violin*
Jim Caron, *Violin*
William Robbins, Jr., *Cello*

Vincent C. "Popocatepetl" Alexander
Lebanon, Indiana

Preston G. "Deethee" Athey
Lake Forest, Illinois

James A. "Beautyanda" Babst
New Orleans, Louisiana

William H. "Vuttonupyer" Best III
Scott Air Force Base, Illinois

Jeffrey "Pitchpipe" Fortgang
Merrick, New York

Bruce W. "Shh" Leppla
La Mesa, California

Douglas B. "Poison Sue" McKinney
Pleasantville, New York

Jon O. "Morneenoonan" Nygaard
Indianapolis, Indiana

Norman L. "Franken" Stein
Merrick, New York

Jonathan B. "Traveh" Stevens
Easthampton, Massachusetts

Samuel L. "Umpthingor" Sutherland
Hartsdale, New York

Terry D. "Taxree" Turner
Plano, Texas

Kenneth R. "Sow" Westerman
Ann Arbor, Michigan

Engineering: Samot Arikos
Mixing: Flej Gnagtrof
Supervision: Martin G. Kugell
Mastering: George Piros
Photography/Design: Shazamp Productions

Recorded by T. J. Sokira Associates,
Division of Dynamic Recording Studios, d.b.a.
S. L. Instruments Inc. 85 Willow Street,
New Haven, Connecticut

VANGUARD
RECORDINGS FOR THE CONNOISSEUR

VSD • 79313

Joan Baez "Carry it On"

Original Sound-Track Album

DESIGN / JULES HALFANT PHOTO / JIM MARSHALL

VSD • 79313

Joan Baez

"Carry it On."

Songs from the Original Sound-Track of the film featuring Joan Baez and her husband, David Harris

Concert Sound by Mark Levenson
Photography by James Coyne
Edited by Robert Jones & Christopher Knight
Produced by Christopher Knight
Directed by Robert Jones

A production of The New Film Company, Inc., in association with Folklore Productions Inc.

Side One

1. OH, HAPPY DAY (Edwin Hawkins)
   KAMA RIPPA—EDWIN R. HAWKINS MUSIC CO., ASCAP
2. CARRY IT ON (Gil Turner)
   TRO-MELODY TRAILS, BMI
3. "IN FORTY DAYS"—Joan and David
4. HICKORY WIND (G. Parsons-B. Bucannan)
   TICKSON MUSIC, BMI
5. THE LAST THING ON MY MIND (Tom Paxton)
   DEEP FORK MUSIC, INC., ASCAP
6. "LIFE IS SACRED"—David
7. JOE HILL (Earl Robinson—Alfred Hayes)
   MCA MUSIC, ASCAP

Side Two

1. I SHALL BE RELEASED (Bob Dylan)
   DWARF MUSIC, ASCAP
2. DO RIGHT WOMAN, DO RIGHT MAN (Dan Penn & Lincoln Moman) assisted by Jeffrey Shurtleff
   PRESS MUSIC, BMI
3. LOVE IS JUST A FOUR-LETTER WORD (Bob Dylan)
   WARNER BROS. MUSIC, ASCAP
4. SUZANNE (Leonard Cohen)
   PROJECT 7 MUSIC, BMI
5. "IDOLS AND HEROES"—David
6. WE SHALL OVERCOME (Horton, Hamilton, Carawan, Seeger)
   TRO-LUDLOW MUSIC, BMI

Joan Baez is assisted by Richard Festinger, guitar

VANGUARD RECORDING SOCIETY, INC. 71 WEST 23RD STREET, NEW YORK, N.Y. 10010 PRINTED IN U.S.A.

RUFUSIZED (INSTRUMENTAL) • ONCE YOU GET STARTED • STOP ON BY • PACK'D MY BAGS • YOUR SMILE • I'M A WOMAN (EVERYBODY NEEDS ONE) • SOMEBODY'S WATCHING YOU • PLEASE PARDON ME (YOU REMIND ME OF A FRIEND) • RIGHT IS RIGHT • HALF MOON

THIS SIDE

PARTY RIGHT HERE

Bobby Harris, Eric Fearman, Heshimu
Jobete Music Co., Inc., Ujima Music,
& Three Go Music (ASCAP)
Lead Vocals: Skip Martin & Bobby Harris

CHEEK TO CHEEK

Bobby Harris, Eric Fearman, Steve Cox, Sennie "Skip" Martin, Kenny Pettus, Heshimu & Keith Harrison
Jobete Music Co., Inc., Ujima Music,
& Three Go Music (ASCAP)
Lead Vocals: Keith Harrison, Kenny Pettus,
Pierre DeMudd & Skip Martin

ON THE ONE FOR FUN

Reggie Andrews, Leon "Ndugu" Chancler
J. Regg Music (ASCAP) & Hey Skimo Music (BMI)
Lead Vocals: Pierre DeMudd & Keith Harrison

DON'T GET CAUGHT IN THE MIDDLE

Reggie Andrews, Leon "Ndugu" Chancler
Ujima Music (ASCAP) & Hey Skimo Music (BMI)
Lead Vocals: Skip Martin, Keith Harrison & Pierre DeMudd

A LOVE SONG

Bobby Harris, Eric Fearman, Kenny Pettus, Pierre DeMudd, Sennie "Skip" Martin
Jobete Music Co., Inc. & Three Go Music (ASCAP)
Lead Vocals: Kenny Pettus, Skip Martin & Pierre DeMudd

PRODUCED BY REGGIE ANDREWS
Associate Producer: Bobby Harris

OTHER SIDE

BAD GIRL

William "Smokey" Robinson, Jr., Berry Gordy
Jobete Music Co., Inc. (ASCAP)
Lead Vocals: Pierre DeMudd, Keith Harrison,
Kenny Pettus, Skip Martin

NICE GIRLS

Bobby Harris, Eric Fearman, Steve Cox
Jobete Music Co., Inc. & Three Go Music (ASCAP)
Lead Vocals: Pierre DeMudd & Skip Martin
Lead "Nice Girl": Patrice Rushen

STAY A WHILE WITH ME

Van McCoy, Joe Cobb
Warner-Tamerlane Publishing Corp., Van McCoy Music, Inc.,
& Interior Music Corp. (BMI)
All Rights Administered by Irving Music, Inc.
Lead Vocals: Skip Martin

WE HAVE MORE THAN LOVE

Reggie Andrews
J. Regg Music (ASCAP)
Lead Vocals: Pierre DeMudd

Rhythm Arrangements by **DAZZ** & **Reggie Andrews**
String Arrangements by **Reggie Andrews**
Horn Arrangements by **Bobby Harris** & **Reggie Andrews**
Vocal Arrangements by **DAZZ** & **Reggie Andrews**
Synthesizer Programming by **Steve Cox** & **John Steinoff**

DAZZ HORN SECTION

Bobby Harris Tenor & Alto Saxophones, Lead & Background Vocals
Pierre DeMudd Trumpet, Lead & Background Vocals
Sennie "Skip" Martin Trumpet, Lead & Background Vocals

DAZZ RHYTHM SECTION

Steve Cox Keyboards
Keith Harrison Keyboards, Lead & Background Vocals
Eric Fearman Guitar
Kenny Pettus Percussion, Lead & Background Vocals
Isaac Wiley, Jr. Drums, Background Vocals
Michael Wiley Bass

ADDITIONAL MUSICIANS

Reggie Andrews Keyboards
Leon "Ndugu" Chancler Percussion
Greg Poree Acoustic Guitar
Charles J. Fearing Guitar

ADDITIONAL HORNS

Oscar J. Brashear, Ray Brown, Gerald Albright, Fred Wesley

BACKGROUND VOCALS

Olivia Bower, Ellen Deleston, Patrice Rushen and "the little nice girls" **Andra Harris, Willette Jones, Aisha Andrews, Dominique Brand**

Recorded at The Recording Connection, Beachwood, Ohio
Additional recording at Conway Recording Company, Hollywood, California,
Kendun Recorders, Burbank, California & Motown/Hitsville U.S.A. Recording Studios, Hollywood, California
Mixed and Mastered at Motown/Hitsville U.S.A. Recording Studios, Hollywood, California

Recording Engineer **Dale Peters**
Mixing Engineer **Bobby Brooks**
Assistant Engineers **Jimmy Carroccio, Greg Stout, Fred Law, Car Johnson**
Mastering Engineer **John Matousek**

"Special thanks to Andre O'Neal, Bill Bouye, Stein, Sharon Petrowski, Linda Koci, Ray Calabrese, Sonny Jones, Joe Simone, Lee Young, Jr., Skip Miller, Miller London, Ray Singleton, Jay Lasker, Jesus Garber, Don Carter, Terry Taylor, Gene Shelton, Brenda M. Boyce, Susan deChristofaro, Pamela J. Plant, Georgia Ward, Dolores Petersen, Karen Spencer-Sherlock, Renae Lindsay, Buddy Bruno, the staff at Conway Studios, Darryl Casene and the Kendun staff, Olivia Bower, JoDee Omer, Diane Martin, Beverly Robinson, Gary Fradkin and the Hitsville staff, Dick Charles of Charles Music, all of the Beachwood Marriott staff, to Alain Locke High Music students, and a very special thanks to our families — "Keep on beaming like the sun"

Patrice Rushen appears courtesy of Baby Fingers, Inc.
& Elektra Records
Leon "Ndugu" Chancler appears courtesy of
Drumsong Productions, Inc.
Reggie Andrews appears courtesy of Areginal Music Inc.,
In Association With Artist Services International
Gerald Albright & Ray Brown appear courtesy of Arista Records
Andra Harris appears courtesy of The Robert Harris Family
Aisha Andrews & Dominique Brand appear courtesy of
The Andrews Family

Art Direction **Johnny Lee**
Design **Terry Taylor**
Photography **Ron Slenzak**

SIDE ONE

GOT TO GET UP

THIS IS YOUR TIME

ANGEL

MAGICAL NIGHT

SIDE TWO

STAY 'N FIT

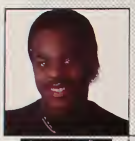
TELL ME WHY

YOU'LL NEVER REALIZE

DON'T WAIT ANOTHER NIGHT

JAMES (CHAR) ROBINSON: Lead vocals

MIKE CAMPBELL: Lead guitar


TOBY JOHNSON: Drums

DEBORAH COOPER: Lead vocals

VINCENT HENRY: Guitar Saxophone

RICK BRENNAN: Lead vocals, percussion

TIMMY ALLEN: Lead vocals, bass guitar

JEFF BOVA: Keyboards

Produced by Jacques Fred Petrus and Mauro Malavasi

Arranged and conducted by Mauro Malavasi Production assistant and rhythm arrangement by Timmy Allen Executive producer: Jacques Fred Petrus

The Other Musicians Are: Mauro Malavasi: Keyboards Bernard Davis: Drums Rudy Trevisi: Saxophone Background vocals: Jocelyn Smith, Lisa Fischer, Eric McClinton, Bobby Douglas, Steve Daniels, Larry LaFaice (Eric McClinton appears courtesy of Capitol Records) (Bobby Douglas and Steve Daniels appear courtesy of RCA Records)

Recorded at Umbi Studios in Modena, Italy Engineered by: Maggi Maurizio Overdubs and mixed at Sorcerer Sound, New York City Engineered by: Alex Head Mastered at Sterling Sound by José Rodriguez Album coordinators: Ray Caviano and Bob Ghossen Special thanks to: Steven Kopitko, Barbara Clarke and Steve Bogan. A very special thanks to Bert Padell. Change International Fan Club 1775 Broadway 7th Floor New York, New York 10019 Photography: Robert Lewis Art direction: Bob Defrin Art and design: Greg Porto

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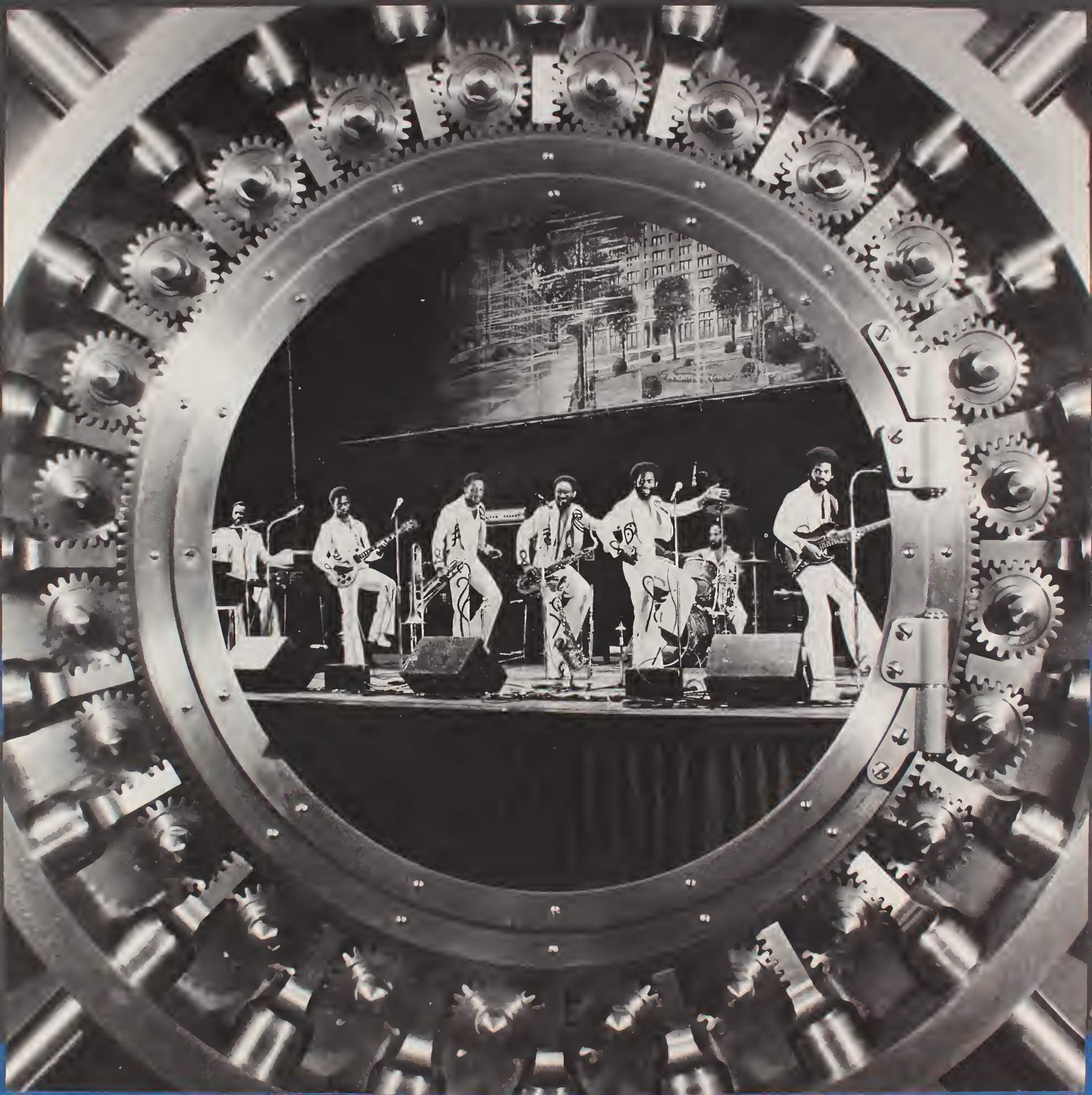

CON FUNK SHUN

Additional Personnel:
Chief Engineer: Don Cody
Second Engineer: Tom Lubin
Assistant Engineer: George Engfer
String Contractor & Concert Master: Terry Adams
Mastering Engineer: Mike Fusaro at CBS Records
Cover Concept: Linda Lou McCall & Associates
Remix Engineers: Don Cody, Tom Lubin, Mike Fusaro
Model: Lucy Minor
Makeup: George LeSeur, LeSeur Cosmetics, Memphis
Photography: Frederick Tama
Phonogram A&R Supervisor: Jud Phillips

Additional Musicians:
Sheila Escovedo: "All Percussion" Courtesy of Fantasy Records
Skip Scarborough: Additional keyboards on "Tears In My Eyes", DooWhaChaWannaDoo", "Secrets", "Who Has The Time", and "I'll Set You Out O.K."

Arrangements:
DooWhaChaWannaDoo: F. Pilate, Strings: David Crawford, Horns: S. Scarborough and Con Funk Shun
Who Has The Time: F. Pilate
Strings & Horns. S. Scarborough
Tears In My Eyes: F. Pilate
Strings. David Crawford
Ffun M. Cooper
Horns: M. Cooper
Secrets: F. Pilate and S. Scarborough
ConFunkShunizeYa:
Horns: M. Cooper
I'll Set You Out O.K.. M. Cooper
Synthesizers F. Pilate & S. Scarborough
Horns: Alto Saxophone Solo by Paul Harrell
Indian Summer Love: C. Martin, S. Scarborough, Con Funk Shun
Synthesizers: F. Pilate & S. Scarborough

Special thanks to Nanette Morchand, Luciana Brust, Lyn Weiner, Jayne Winter and the rest of the fantastic staff of CBS Recording Studios.

Also to our mentors. Frank Bigoski II, Naomi Christensen, Dean Friedrich, David Fraelich, John Kalarik, Willie McKnight and Virl Swann

We would like to express our appreciation to Union Planters National Bank, Commercial and Industrial Bank, Alan Abis Unique Men's Store, and Goldsmith's Department Store for their cooperation.

DooWhaChaWannaDoo
(F. Pilate)

Come on Everybody
Let yourself go, feel the music flow
Clap your hands with the tambourine
Just set your body free

No more standing in the corner
The spotlight's on you
Don't stop till you're through
Do what you want to have a good time
It's your turn to shine

DooWhaChaWannaDoo
It's your turn to shine
DooWhaChaWannaDoo
It's your turn to shine

Ah, the party is a-hummin'
Won't you come as you are I say everyone's a star
Just release yourself do whatever you may feel
Don't try to conceal it

No more standing in the corner
It's time to be free
Come on and follow me
Let the rhythm of the music take your mind
Girl, it's your turn to shine

DooWhaChaWannaDoo
It's your turn to shine
DooWhaChaWannaDoo
It's your turn to shine

Who Has The Time
(F. Pilate/J. Simpson)

Who has the time
Who'll lend a hand
Who's gonna ease the troubles of another man
Who has the time
With others in need
In a world full of hatred, bitter pain and greed

Can't you hear the voices in the night
You got the power to shine the light
Try to consider
If you have the time

Who has the time
Who'll show the way
Tell me who's gonna listen to the things I have to say
Oh, yeah, won't you listen

Who has the time
Who wants to show
A lost and lonely man the way to go

Can't you hear the voices in the night
You got the power to shine the light
Try to consider
If you have the time

Who has the time
Who has the time ..

Tears In My Eyes
(F. Pilate)

I've heard you often speak my name
Ah, but baby, things will never be the same
I've gone my way, and you've gone yours
And all that remains is memories and words

The love we had can never be
But you know I want you and you still want me
Things for us could never be right
I still shed a tear when I think of you at night

A tear in my eye, a tear in my eye
Just a tiny tear, just a tiny tear, just a tiny tear

Our worlds used to be the same
Now things are different but neither was to blame
Time has caught us and we must see
That I can't have you and you can't have me

Oh, but if you should someday pass me by
And happen to notice a tear in my eye
Pay it no attention because it's always there
When I think about the love we used to share

A tear in my eye, a tear in my eye . . .
Just a tiny tear
A tear in my eye, a tear in my eye
Pay it no attention
Pay it no attention

A tear in my eye
A tear in my eye

(Repeat)

Ffun
(M. Cooper)

I want to thank you for your love so true
Your tender lovin' keeps my mind on you
I'll pick you up and we'll go out and dance
You'll kiss my lips and we'll have —
FFUN, FFUN, FFUN

Make it or break it, got to make you mine
Kissin' and huggin' all the time
You are my one and only under the sun
Give me your hand and we'll have —
FFUN, FFUN, FFUN

We're having Ffun!
FFUN, FFUN, FFUN
FFUN, FFUN, FFUN

(Repeat)

Secrets
(F. Pilate/S. Scarborough)

Tell me all your secrets
Let me see inside your mind
I want to know about you
Everything that I can find
I need to share your feelings
Got to feel them as my own
Leave nothing undiscovered
Let no thoughts remain unknown-yea

Secrets of your mind
See what we can find
Secrets of your mind —

Tell me all your secrets
And I'll tell you all of mine
No mysteries about us
Should come between our minds
There's no need to worry
Just let the feelings show
Things we share between us
No one will ever know-yea

Secrets of your mind
See what we can find
Secrets of your mind

Tell me all your secrets
La-La-La-La-La-La-La-La-La-La-La-La-La

(Repeat)

ConFunkShunizeYa
(M. Cooper)

Wanna do a little show, baby
Gonna sure nuff get you off
Just want you to know, baby
So glad that you could come
You take it to the floor, baby
And do what you wanna do
I'll take it to the stage, honey
Gonna sing sweet love to you

ConFunkShunize ya, ConfunkShunize ya
Hypnotize ya, mesmerize ya
ConFunkShunize ya, ConFunkShunize ya
Hypnotize ya, mesmerize ya

If you shake plenty booty
It's hard for us to stop
If you shake plenty booty
It's hard for us to stop

(Repeat)

I'll Set You Out O.K.
(M. Cooper)

I really wanna make you mine, pretty baby
But, then, I don't want to show it
I'm lovin' you all the time, little lady
I just want you to know that

You really set my mind at ease, honey
Refreshing as a summer breeze, baby, baby
I'm really not that hard to please, darling, darling
Come on, sugar, be with me

So add a little sugar to your coffee
Sit and talk for a while, won't you please, honey?
Baby, take a look at how I've planned things
I'll set you out O.K.

And then I wanna take you out with me, baby
Disco Dancing all night long
My place, your place, doesn't matter, sweet lady
The love we have is, oh, so strong

You've been sitting here all evening
It's really not that hard to see darling, darling
That lovin' me is on your mind, baby
I'm so in love with what I see

So add a little sugar to your coffee
Sit and talk, sit and talk for awhile, won't you please, honey?
Baby, take a look at how I've planned things
I'll set you out O.K.

(Repeat)

All selections published by Vol-ie Joe Music (BMI) except "Indian Summer Love (Interlude)", "Secrets" and "Indian Summer Love (Instrumental)" published by Vol-ie Joe Music/Unichappell Music (BMI) and "Tears In My Eyes" published by Mighty Three Music (BMI).

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ST 512377

CAN'T STOP THE LOVE

MAZE

Featuring

FRANKIE BEVERLY

SIDE 1

BACK IN STRIDE
CAN'T STOP THE LOVE
REACHIN' DOWN INSIDE

SIDE 2

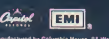
TOO MANY GAMES
I WANT TO FEEL I'M WANTED
MAGIC
A PLACE IN MY HEART

Recorded at Fantasy Recording Studios, Berkeley, California.
Engineered by Leslie Ann Jones and David Cole.
Assistant Engineers: David Luke, Steve Evans, Stephen Hart. Tom Race on "I Want To Feel I'm Wanted."
Mastered at Capitol Recording Studios by Wally Traugott.

Thank you all for your technical genius.

Frankie Beverly, lead and background vocals, rhythm guitar.
Wayne "Ziggy" Lindsay, keyboards and synthesizers.
Robin Duhe, bass guitar.
Wuana Thomas, lead guitar.
Sam Porter, organ.
Roame, background vocals, congas.
McKinley "Bug" Williams, background vocals, percussion.

This album is produced and arranged by Frankie Beverly for Amazement Music and dedicated to the memory of Marvin Gaye, Jr.



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GAINING THROUGH LOSING

I asked God for strength, that I might achieve,
I was made weak, that I might learn humbly to obey,
I asked for health, that I might do greater things,
I was given infirmity, that I might do better things.
I asked for riches, that I might be happy,
I was given poverty, that I might be wise.
I asked for power, that I might have the praise of men,
I was given weakness, that I might feel the need of God.
I asked for all things, that I might enjoy life,
I was given life, that I might enjoy all things.
I got nothing that I asked for, but everything I had hoped for.
Almost despite myself, my unspoken prayers were answered
I am, among all men, most richly blessed.

MAZE

Featuring

FRANKIE BEVERLY

A special thanks to the following musicians:
Tony St. James: Drums, Charlie McCarthy: Saxophone.
Randy Jackson: Bass, Ricky Lawson: Drums on "Back In Stride," "Can't Stop The Love," "Too Many Games"

A very special thanks to our loyal family members:
Vernon "V.J." Jones, Clarence Jones, Anthony Beverly, Curtis Jones, Oscar Cohen, Judy Wenig, Tim Watson, William Beverly, Chris Nightingale, Phillip "Hogi" Clark, Greg Blockman, Ernie Davis, Bill Cope, Bernie Fischbach, Tom DiFranco, Ray Siegal, our beautiful parents, Revé Gipson, David Cole, Randy Jackson, Jerry Brown, Carol Jones, Wanda Forrest, Janet and Carol Chiappellone, Beverly Williams, Monique Faison, my sweet Zaylaysha, Joni Hudgeth, Debbie Hart, Loma Edwards and the Dallas Fan Club, James Battle, Gerald "Crawdiggin" Williams, David Jackson, Sandra Jones, Dianne White, Roy Kohara, for his creative work, Eric "Gaido" Fortunato, Brittney & Shelley Cole, my lovely Allison, George Murphy, Carla, Noah and Richard Clark, Ray "Shy" Lathey, Varnell Johnson, Ronnie Jones, Cheryl Dickerson, and all our beautiful brothers & sisters who give us "love" and support.

A Special Acknowledgement to:
Elba Vargas, my "Sweet Pea," for her undying support and love.
Brother "Zig" for his creative energy in the development of "Mr. Magic."
Nancy & Robert Parish, for their friendship.
Earvin "Magic" Johnson for being part of the "More Craze."
Bless you all.

Booking:
Associated Booking, New York, N.Y.
Oscar Cohen, President

Here's a sassy groove that reflects the gritty side. It simply says if one was not of stride, one is now . . .

BACK IN STRIDE

There's so much goin' on it's crazy
Trouble all around
I'll tell you somethin'
I'm not gonna let it get me down
I been goin' through some funky changes
Changes are the same
We like the joy
But we can't really stand the pain
I'm just happy to see you and me
Back in stride again
I'm so happy to see you and me
Back in stride again
I'm gonna try to keep it comin'
Things ain't always smooth
But I'll be alright
As long as I can find the groove
Somehow I know that I can make it
You seem to like my style
Well don't you worry
Cause I'm gonna be around awhile
I'm just happy to see you and me
Back in stride again
I'm just happy to see you and me
Back in stride again
I'll tell you what I'm gonna do
I just wanna be with you
Gonna give it all I can
Yes, I'm back in stride again
There's so much goin' on it's crazy
Trouble all around
I'll tell you somethin'
I'm not gonna let it get me down
I been goin' through some funky changes
Changes are the same
We like the joy
But we can't really stand the pain
I'm just happy to see you and me
Back in stride again
I'm so happy to see you and me
Back in stride again
Ain't nothin' gonna get us down
We gonna turn this thing around
Back in stride again . . .

This inspiring title track, written some years ago, is almost like a time whose idea has come. No matter what is said, no matter what is done, you . . .

CAN'T STOP THE LOVE

Don't stop, don't stop that lovin' feelin'
Don't stop, don't stop that lovin' feelin'
There's music in the air
Love is everywhere
If you really care
You won't let go
Time is on our side
Love will be our guide
We'll be satisfied
This much I know
It doesn't matter the weather
We are in this thing together
And with you and me
This love will grow
Oh, you just can't stop the love
We'll sing a song
We'll get along
Oh no, you just can't stop the love
We'll see the light
We'll be alright
Don't stop, don't stop that lovin' feelin'
Don't stop, don't stop that lovin' feelin'
You will always find
Love will be on time
There'll be peace of mind
For you and for me
No matter what they say
Love will find a way
We will be okay
Just wait and see
Some will try to change us
They will try to rearrange us
But we'll put it back
The way it should be
Oh no, you just can't stop the love
We'll sing a song
We'll get along
Oh no, you just can't stop the love
We'll see the light
We'll be alright
Ah . . . now we move along to a very poignant song. It talks about the reserve that we all have and how we can lift ourselves up by . . .

REACHIN' DOWN INSIDE

Reachin' down inside for more
When you're all alone
Reachin' down inside
When your love is gone
Reachin' down inside for more
Sometimes it gets so hard
Reachin' down inside for more
Then you're gonna know
Reachin' down inside for more
No matter where you go
Reachin' down inside for more
Sometimes it gets so hard
In this world with its ups and downs
You don't need to be denied
Cause in life things can be
So much more than we can see
Nobody knows just what your feelin' inside
There will be times
When there's nothing, nothing right
Even though you really really try
Oh, as long as you live
There is so much more to give
Nobody knows just what you're feelin' inside
When you gotta reach inside
Reachin' down inside
Sometimes it gets so hard
Sometimes it gets so hard
Sometimes it gets so hard
Now here's a little number we can all relate to . . .

TOO MANY GAMES

Lovers, they sometimes get,
On each others nerves
They can really really be so mean
Playin' 'round with words
I wanna know why do we do it
Why we choose to break each others hearts
Why, when it keeps us far apart
Ain't it funny the things we do
For the sake of pride
It don't matter who might get hurt
As long as you're satisfied
We oughta be right to each other
Oooh, you know the things I'm speakin' of
Why do we mess around with love
Too many games that people play
Too many games that people play
Too many games that people play
Too many games that people play
Too many games that people play
Too many people they get hung up
On those "he say" "she say" games
We don't care who might get hurt
You know that's just mean
We've got to stop, look, listen
At the way we treat each other so unkind
Why, when it's just a waste a time
Too many games that people play
Too many games that people play
Too many games that people play
Too many games that people play
Too many games that people play
You know what I'm talkin' 'bout
There can really be no doubt
I hope that you and I can work it out
Stop these silly games that people play
Too many games that people play
Too many games that people play
Too many games that people play
One of the unique things about this song is its depth, despite the passage of time. Written twenty years ago, it retains its original feeling that cries out . . .

I WANT TO FEEL I'M WANTED

If I don't answer when you call my name
Don't you get mad
If my kisses don't feel the same
Baby don't feel bad
I go on every day thinkin' 'bout you
originally
Oh, and lately I've been so confused
What's wrong with me
Oh I toss and I turn and I yearn and I yearn
And I don't know what to do
I've tried being by myself don't want anybody
else but you
All I know is
I want to feel that I'm wanted
Baby, I need to feel that I'm needed
Hey, won't you tell me 'bout it, tell me
'bout it
I remember when you use to be here
All of the time
You were there when I needed you most
Everything was fine
Now you can't seem to figure out just where
I'm at
Well, you can't give me love like this
Then take it back
Oh, I toss and I turn and I yearn and I yearn
And I don't know what to do
I've tried being by myself don't want anybody
else but you
All I know is
I want to feel that I'm wanted
Oh, how I need to feel that I'm needed
Can't you see that
I want to feel that I'm wanted
Baby, I need to
Feel that I'm needed
The same things you want
I want them just like you
The same things you need
You better believe, you better believe,
That I want them just like you do
Yes, the things that you need
All the things that you want
All the things that you love
The same things you need
This lovely and mysterious music was written by Frankie and Robin (Dante); and with its beautifully melodic saxophone, this song truly becomes . . .

MAGIC

You know what to do for me
Call it intuition
Mysterious as you can be
That ain't superstition
I'm so glad it's you I found
Havin' you around
It's just like
Magic
The birds begin to sing
It spreads like everything
Magic
You came into my life
Put your spell on me
I am so amazed that you
Got me so elated
All the little things you do
I appreciate it
Girl, you make it oh so clear
Whenever you are near
It seems like
Magic
I know just what I feel
I wonder if it's real
Magic
You came into my life
Put your spell on me
Just like
Magic
The birds begin to sing
It spreads like everything
Magic
I know just what I feel
I wonder if it's real
Magic
Last, but not least, we have a beautiful love song, written originally for our first album. This one surely has . . .

A PLACE IN MY HEART

Love don't need no foolish stories
And I don't need to lie to you
What you do for me is wonderful
You have been so doggone true
I don't know just where you come from
Seems you been here from the start
All I know is that you're good to me
And you've won yourself a place in my heart
You will always have a place in my heart
I am feelin' somethin' different
Feel it deep inside of me
You have givin' me such tenderness
You can't tell me you don't see
I just know that I love you, baby
I hope we never ever part
I just know you've been so good to me
And you've won yourself a place in my heart
You will always have a place
In my heart
You will always have a place
In my heart
You have won a place, a place in my heart
You have won a place, deep inside of me

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All Publishing by Amusement Music/BMI
We give thanks to Our Lord, Jesus Christ, for the blessings on this album.

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L.T.D.

Love, Togetherness & Devotion

Love to the World

AM

Side One
Love To The World
Time For Pleasure
Love Ballad

Side Two
Get Your It Together
Let The Music Keep Playing
The Word
Love To The World Prayer

Billy Osborne: Piano, Organ, ARP & Moog Synthesizers, Clavinet, Lead and Background Vocals
Jeff Osborne: Drums, Percussion, Lead & Background Vocals
Henry Davis: Bass & Background Vocals
Jimmie Davis: Piano, Electric & Acoustic Piano, Clavinet & Background Vocals
Robert Santiel: Percussion
John McGee: Guitar
Abraham "Onion" Miller: Tenor Sax & Background Vocals
Carle Vickers: Trumpet, Flugelhorn, Soprano Sax & Flute
Lorenzo Carnegie: Tenor & Alto Sax
Jake Riley: Trombone
Toby Wynn: Baritone Sax

A Sky High Production
Sky High
Produced by Larry Mizell and Fonce Mizell
Co-Produced by Chuck Davis
Recorded and mixed at The Sound Factory, Los Angeles
Engineered by Jim Nipar and Serge Reyes
Mastered at Artisan Sound Recorders by Kevin Gray and Chuck Davis
DEBI Stereo Expansion System developed by Chuck Davis
Art Direction: Roland Young
Design & cover illustration: Brian Zick/Star Studios
Photography: Christian Micoine

Special thanks to Bernorce Blackman on guitar
Arrangements by Fonce Mizell, Larry Mizell and L.T.D.
Strings arranged by Wade Marcus
A very special thanks to Concert Master Charles Veal and the wonderful strings.
Children's voices on "Love To The World Prayer": Barbara Dice, Carolyn Dice and John "Bunky" Butler
Many thanks to all our friends at A&M Records and Premier Talent.
Personal management: Jerry Powers, New York, N.Y.

A&M Records, Inc.; P.O. Box 782,
Beverly Hills, California 90213

Love Togetherness & Devotion

Love To The World

This road we're on shows a dark destiny
I feel the end of humanity
Father, father I know you're there
I lift my voice unto you, hear my prayer
For love to the world
Love to the world
For love to the world
Love to the world

The trumpets call, the trumpets call
Earth Children, Earth Children
Bring love to the world
Love to the world
Bring love to the world
Love to the world

Heaven help us, heaven help us
Heaven help us, heaven help us
Heaven help us, heaven help us
Heaven help us, heaven help us (etc.)

Love, love to the world
Love, love to the world
Love, love to the world
Love, love to the world
God send us
Love to the world
Hear my prayer for
Love to the world
God send us
Love to the world
Hear my prayer for
Love to the world (etc.)

Words and music: Larry Mizell, Fonce Mizell and Rodney Mizell/Copyright © 1976 Alruby Music (ASCAP)

Time For Pleasure

Come on baby
Got to stop this game
Come on baby
Our feelings are the same

Come on baby
You're drivin' me up the wall
Come on baby
We both should have a ball

Baby, don't you know
It's time for pleasure
I can see desire in your eyes
Baby, don't you know
It's time for pleasure
We've gotten the other business out the way
We've gotten the other business out the way

Come on baby
You're drivin' me up the wall
Oh baby
We both should have a ball
Don't you know now

Baby, don't you know
It's time for pleasure
I can see desire in your eyes
Baby, don't you know
It's time for pleasure
Let's not fool around and waste the time
Baby, don't you know
It's time for pleasure
I can see desire in your eyes
Baby, don't you know
It's time for pleasure
Let's not fool around and waste the time
Cause we got the other business out the way
We've gotten the other business out the way
(*repeat*)

Baby, don't you know
It's time for pleasure
(*repeat*)

Words and music: Larry Mizell, Fonce Mizell and Rodney Mizell/Copyright © 1976 Alruby Music (ASCAP)

Love Ballad

I have never been so much in love before
What a difference
A true love made in my life
So nice, so right

Loving you gave me something new
That I never felt, never dreamed of
Something's changed
No, it's not the feeling I had before
Oh, it's much much more

Love, I never knew that a touch
Could mean so much
What a difference
And when we walk hand and hand
I feel so real

Lovers come and then lovers go
That's what folks say
Don't they know
They're not there
When you love, hold me
And say you care
And what we have
Is much more than they could see

Words and music: Skip Scarborough
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Get Your It Together

Get it together
Get your it together

Better get your it together
Every day you're wastin' time
Better get your it together
'Fore you get too far behind
(*repeat*)

It's on you
Everybody's got a thing or two
What it is, is simply up to you
So I say, whatever it is
It is yours to give

Get it together
Get your it together

It's on you
Everybody's got a thing or two
What it is, is simply up to you
So I say, whatever it is
It is yours to give

Words and music: Henry Davis and Jeffrey Osborne
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Let The Music Keep Playing

The music's soft and the lights are low
As I hold you, I feel myself smiling
And I remember the times we've had good and bad
I can say it's all been worthwhile

La, la, la
La, la, la
La, la, la
La, la, la

You know that soon
I'll have to leave you
But I'll be back again someday
In the meantime
Let me hold you a little closer
So I can whisper in your ear
Ooh! I love you
With all your might
Hold me tight
Darling squeeze me
You know I'm so happy here

La, la, la
La, la, la
La, la, la
La, la, la

There's one thing that I long for
Something to make the moment last
Let the music keep playing
I feel my love gettin' stronger
Let the music keep playing
I want to hold you a little bit longer

Words and music: Henry Davis
Copyright © 1975 Irving Music Inc., Iceman Music and McDorsbov Music (BMI).

The Word

People are talkin' about you
Have you heard—the word
Have you heard—the word
Have you heard—the word
The word is out, the word is out
The word is out, the word is out
The word is out, the word is out

The word is out on you
Have you heard?
They say you've been untrue
After I trusted you, trusted you
Have you heard?
There's things you should not do

The word
Indiscriminatin' word,
The incriminatin' word
The word
The word has said some dirty things
Some funky dirty things
Some really hurtin' things

The word
The word
The word
The word is out on you girl
Watcha gonna do? Girl
Watcha gonna do? Girl

The word
The word it said some dirty things
Some funky dirty things
Some really hurtin' things

The word is out
The word is out about you
The word is out
The word is out about you (etc.)

Words and music: Larry Mizell, Fonce Mizell and Rodney Mizell/Copyright © 1976 Alruby Music (ASCAP)

Love To The World Prayer

Love to the world
Hear our prayer lord in heaven
Love to the world
Deliver us from evil
Love to the world
Pray for love ye earth children
Love to the world
Won't you help us, dear father
Love to the world

Words and music: Larry Mizell, Fonce Mizell and Rodney Mizell/Copyright © 1976 Alruby Music (ASCAP)

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EDDIE DRENNON

& THE B.B.S. UNLTD.

WOULD YOU DANCE TO MY MUSIC

ould You Dance To My Music
hat's Just Too Bad
Come Dance With Me
Save Your Love For Me

SIDE 2

If You Really Don't Love Me
Someday, Someway
Never Let Me Go
Searching For Someone To Love

THE B.B.S. UNLTD.

Thomas Newman: Guitar
Rugene Spruill: Electric Guitar
Norris Berry: Keyboard
Raymond Gassaway: Drums
Larry Washington: Conga

PRODUCED BY EDDIE DRENNON AND JOE BANA
for MY WAY PRODUCTIONS

Arranged by Eddie Drennon
"A Tom Moulton Mix"
Mixed at Sigma Sound Studio
Recording and Remix Engineer: Arthur Stoppe
Assistant Engineer: Rocky Schnarrs
Recorded at D&B Studio, Silver Springs, Maryland
and Sigma Sound Studio, Philadelphia
Don Renaldo's Strings and Horns conducted by Eddie Drennon
All songs published by Damit Music

Art Direction: Phyllis Cholin
Design & Graphics: Stephen Lumel/Gribbitt!
Photography: Ron Slenzak
Stylist: Larry R. Craycraft
Wardrobe: Out of the Woods by Wayne Woods
Location: Carlos 'n Charlie's

Manufactured and Distributed by Casablanca Record and FilmWorks, Inc.
8255 Sunset Boulevard, Los Angeles, California 90046

FM-104

A HIGH FIDELITY RECORDING

CREACIONES DE MIGUEL HERRERO

GOODWILL
$1.45

MONTILLA
HIGH FIDELITY
FM - 104

CREACIONES DE
MIGUEL HERRERO

MONTILLA
HIGH FIDELITY
FM - 104

Orquesta bajo la dirección de ARTETA Y ARIJITA

Acompañamiento de guitarra por PAQUITO SIMON

SIDE ONE

ELEGIA A MANOLETE
PENITA, PENA
LOS CUATRO MULEROS
LA ZARZAMORA
NI HABLAR DEL PELUQUIN

SIDE TWO

OJOS VERDES
LAS COSITAS DEL QUERER
LAS CARRETAS DEL ROCIO
TOITO TE LO CONSIENTO
EL LAUREL
LOS DEDOS DE LA MANO

Nadie puede hacer la presentación de MIGUEL HERRERO quien desde hace años pasea por todos los países de Centro y Sur América las canciones y romancillos folklóricos de España con la Compañía "Cabalgata" con éxito sonado en forma más precisa y que mejor revele su simpatía y gracia gitana, que el propio MIGUEL HERRERO, quien con efusión sincera y entusiasmo de artista nos cuenta así sus biografía:

"Nací en Huelva, España, en 1919. Mi principio de chaval fué el mismo de mi padre—zapatero en el giro de calzado a la medida. Mis primeros impulsos de aventurero no fueron hacia el cante hondo precisamente, sino quería ser torero. Y así fué que a la edad de trece años me marché de casa para iniciar mi vida de torerillo, recorriendo las provincias de Cáceres, Salamanca, Palencia, Zaragoza, y algunas más en las capeás organizadas para las fiestas provinciales. . ."

"Pero no sé por qué causa tenía un presentimiento de que no había de ser torero . . . En uno de los pueblos de la provincia de Cáceres, llamado Montehermoso, mis compañeros de capeá me pidieron en una de las fiestas que les cantara algo flamenco . . . Me subí a una de las mesas del café y me puse a cantar. . . . Tuve tal éxito, que comprendí que ese era mi verdadero arte y desde entonces me dediqué por entero al cante, recorriendo todas las capitales de España y algunos países de Europa; a veces contratado y otras con compañía propia, hasta que decidimos venir a la América, debutando en Buenos Aires en 1944. . ."

Después, . . . la vida de HERRERO es una serie ininterrumpida de éxitos con la Compañía "Cabalgata" de tan notable actuación en La Habana, México, Nueva York . . . la América toda.

Those who have witnessed "Cabalgata", a show replete with Spanish musical lore, will remember the handsome figure of MIGUEL HERRERO and his unique, compelling *flamenco* style of song. For more than a decade his renditions of Spanish folk songs have been heard in Europe and the Americas; Havana, Mexico and New York, responding to him with "Olés!"

Of genuine gypsy extraction, HERRERO was born in Huelva, Spain, in 1919. Up to the age of 13 he followed his father's trade as a cobbler, but the urge to become a full-fighter took hold of him and he left home to tour the provinces and fight bulls in the local *fiestas*. The intuition that he would never make a top *matador* plus an accidental request by his colleagues to sing something *flamenco* at a cafe, turned the tide. His success was so immediate that the conviction to dedicate himself to the *cante hondo* was born. Since then he has matured as an artist until today his position as a *flamenco* singer is among the greatest.

Montilla records are recorded in Spain and manufactured in the United States of America by FERNANDO J. MONTILLA for MONTILLA INC., 131 East 23rd Street, New York 10, N. Y.

MICHAEL
HENDERSON
SLINGSHOT

SLINGSHOT
IN IT FOR THE GOODIES
TAKE CARE
COME TO ME
SEEK YOU UP
CAN'T WE FALL IN LOVE AGAIN
(DUET WITH PHYLLIS HYMAN)
NEVER GONNA GIVE YOU UP
MAKE IT EASY ON YOURSELF
ARISTA
0
7822-16002-1

SLINGSHOT
IN IT FOR THE GOODIES
THE CHOP
COME TO ME
GEEK YOU UP

Produced by Michael Henderson

Background vocals: Venna Keith, Dwayne Harris, Dusty, Michael Henderson
Sola on "In It For The Goodies," and "Come To Me": Venna Keith
Drums: Darryl Jennings, Rich Allen
Guitar: David Miles—solo, Dennis Briggs, Ralph Armstrong, Mario Resto
Keyboards: Louis Resto, Lester Williams, Ted Harris, Jr., Michael Caylor
Bass: Michael Henderson
Percussion: Carl Small
John Trudell and The Detroit Horns
Carl Austin's Strings
String and horn arrangements: David Van DePitte
Engineers: David Boyer, Warren D. Woods, Jr.

Recorded at Sound Suite Studios with a special thanks to John Lewis

MAKE IT EASY ON YOURSELF
NEVER GONNA GIVE YOU UP

Drums: Leon "Ndugu" Chancler
Bass: Nathan East
Keyboards: Michael Lang
Guitar: Mitch Holder
Percussion: Alan Estes

"Make It Easy On Yourself" Produced by Chuck Jackson
Arranger/Conductor: Gene Page
Horn and string arrangements: Gene Page
Rhythm arrangements: Tony Coleman

"Never Gonna Give You Up" Produced by Chuck Jackson
Arranger/Conductor: Ben Wright
Horn and string arrangements: Ben Wright
Rhythm arrangements by Tony Coleman

Recorded at MCA Whitney Recording Studios
Engineer: Frank Kejmar
Production Coordinator: Tony Coleman

CAN'T WE FALL IN LOVE AGAIN
Featuring Phyllis Hyman

Produced by Chuck Jackson

Keyboards: John Barnes
Synthesizers: Michael Boddicker
Drums: Leon "Ndugu" Chancler
Bass: Nathan East
Guitar: Tim May
Percussion: Chuck Jackson and Tony Coleman
Background vocals: The Waters: Maxine Waters Willard, Julia Waters Tillman, Oren Waters

Recorded at MCA Whitney Recording Studios
Engineer: Frank Kejmar
Lead vocals recorded at Sigma Sound Studios, New York
Engineer. Frank Kejmar
Second Engineer: Carla Bandini
Production coordinators: Tina Stephens and Tony Coleman
Rhythm arrangements by Chuck Jackson and Tony Coleman
Background vocal arrangement by Chuck Jackson and Tony Coleman
Horn and string arrangement by Johnny Pate

Photography: Pinderhughes
Hair and Makeup: Sonia Santos
Stylist: Hui Wang
Assistant. Victoria Duell
Design Neal Pozner
Art Direction: Donn Davenport

Special thanks to Art Kass, Morris Levy, and the Buddah Group.
Also to Clive Davis, Richard Smith, Gerry Griffith, Barbara Shelley, Paul Sloman, and all the staff at Arista.
Also special thanks to Fred Moultrie and Lee Phillips and all for believing

Phyllis Hyman appears courtesy of Arista Records

BDS 6002
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James Gilstrap
Love Talk

RLX 105

James Gilstrap
Love Talk

*LOVE TALK 13:13
*NEVER STOP LOVING ME 7:41
*MOVE ME 6:10
**HELLO IT'S ME 3:25

*(Wes Farrell/Dee Ervin)
Pocket Full of Tunes, Inc. (BMI)

**(Todd Rundgren)
Screen Gems – Columbia Music, Inc. (BMI)

Produced by Wes Farrell
Arrangements by Gene Page

Background Vocalists:
Dee Ervin
June Williams
Lisa Roberts
Myrna Matthews

Recorded At:
The Sound Factory & The Record Plant

Mixing Engineers:
Gary Kelgren
Ron Nessen

Engineers:
Dave Hassinger
Jim Nipar

Art Direction: Linda Dietrich
Photography: Linda Dietrich
Album Design: Hulda Nelson

Photo Retouching:
Charlie Wild Studios

Special Thanks:
Olivia Page
Dee Willoughby
Linda Dietrich
Linda Campbell

A Production of the Wes Farrell Organization

Previous Release:
JIM GILSTRAP
SWING YOUR DADDY

RLX 102

WARNING: It is expressly forbidden to copy or reproduce this recording in any manner or form.

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Los Angeles, California
Printed in U.S.A.

EMPRESS

SIDE ONE:
CONTROL IT
TAKE ME ALONG
*DYIN' TO BE DANCIN'

SIDE TWO:
GONNA GET YA
WHAT YOU WANT
TAKE A RISK
GIVE IN TO LOVE

MUSICIANS
GUITARS — William "Bubba" Anderson
BASS GUITAR - Arnold "Muki" Wilson, Butch Porter
DRUMS - Raymond Rock, Randy Hutchinson

KEYBOARDS - Andrew Schwartz - Prophet 5, Acoustic & Electric Piano
Clifford Branch Jr. - Acoustic & Electric Piano, Fred Zarr - Obx Oberheim Synthesizer

PERCUSSION - Steve Thornton, Sam Figueroa

HORNS
TRUMPET - Tyrone Cox, James "Ajax" Baynard
TENOR SAX - Jeff Smith, Bert Reid
ALTO SAX - Larry Smith
TROMBONE - Ray "Johnny" Reid
LEAD VOCALS - Gail Smith *Except Heidi Dudley on "Dyin' To Be Dancin'"

HORN ARRANGEMENTS by "Smithcox" on "Control It", "Take Me Along" & "Gonna Get Ya What You Want"
HORN ARRANGEMENT on "Dyin' To Be Dancin'" by Ray "Johnny" Reid & James Baynard
HORN & STRING ARRANGEMENTS by Andrew Schwartz on "Take A Risk" & "Give In To Love"
BACKGROUND VOCAL ARRANGEMENTS by William "Bubba" Anderson & Ray "Johnny" Reid
RHYTHM ARRANGEMENTS by Ray "Johnny" Reid & William "Bubba" Anderson except on "Take Me Along" & "Gonna Get Ya What You Want" by Ray Reid, William Anderson & Kenton Nix

RECORDED AT
Counterpoint Studio NYC
Recording Engineer-Brian Wach
Sigma Sound Studio NYC
Recording Engineer-John Potoker
**"Dyin' To Be Dancin'" Mixed by Francois Kevorkian
EXECUTIVE PRODUCERS-Michael Friedman, Don Silver and Robert Fish
PRODUCED & ARRANGED by Raymond Reid and William Anderson for "THE EMPIRE PROJECT" 119 West 57th St. NYC

MANAGEMENT: Donnie Linton Management Inc.
PHOTOGRAPHY & ART DIRECTION by Trudy Schlachter
Hair & Make-up by Greg Greiner/Masterworks
Stylist-Greta Lee/Masterworks
Dress by Neil Bieff/Arturo Herrara
Jewelry by Lu Willard

PRELUDE PRODUCTION COORDINATOR-Gerry Kuster
SPECIAL THANKS TO: Crown Heights Affair, Yvonne Sewall, Kenton Nix, Pearlini Smith, Chris Brown and especially Marvin & Stan and the Whole Staff at PRELUDE RECORDS

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200 W 57th St. N.Y., N.Y. 10019

RS33-880

Command records

Carol Channing Entertains

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MAS-90495

Command records

WORLD LEADER IN RECORDED SOUND

Carol Channing Entertains

The Exciting Star Of "Hello, Dolly!"

Broadway's brightest star in a fascinating array of brilliant new Channing classics and familiar songs dressed up in a fresh new Channing sound.

...Hear Carol Channing sing a delightful song from "Hello, Dolly!" that she has *never before recorded,* "Elegance" with new lyrics specially written for Miss Channing by Jerry Herman, composer of "Hello, Dolly!".

...Hear Carol Channing's favorite song from "Gentlemen Prefer Blondes"—a song she did not sing in the show and has *never before recorded,* "Homesick Blues".

...Hear Carol Channing introduce a new song that is destined to take its place as a classic beside her famous "Diamonds Are A Girl's Best Friend"—"Widow's Weeds", specially written for her by Ervin Drake, composer of the score for "What Makes Sammy Run?"

And more, *lots more*—some of Carol Channing's all-time favorites—"Ain't Misbehavin'", "Mean To Me", "Bye Bye Blackbird", "Baby Won't You Please Come Home". She sings them in all sorts of exciting, unexpected ways, in arrangements that are full of the fun and joy and rhythm that she finds in both contemporary music styles and the old familiar styles, too.

Old and new, these are all Carol's songs...Carol's special songs filled with her buoyant, special humor and sung in that remarkable voice that runs a gamut from basso profundo to an ethereal chirp and brings audiences to their feet cheering night after night at "Hello, Dolly!".

Originated and Produced by ENOCH LIGHT

Art Director CHARLES E. MURPHY

SIDE ONE

ELEGANCE ..... Edwin H. Morris & Co. Inc. (ASCAP)

I'LL DIE HAPPY ..... Hendricks Music, Inc. (ASCAP)

MEAN TO ME ..... Fred Ahlert Music Corp. (ASCAP)
Cromwell Music Inc. (ASCAP)

WHEN YOU'RE SMILING ..... Mills Music, Inc. (ASCAP)

BABY WON'T YOU PLEASE COME HOME
Pickwick Music Corp. (ASCAP)

DEAR HEARTS & GENTLE PEOPLE
Edwin H. Morris & Co., Inc. (ASCAP)

SIDE TWO

WIDOW'S WEEDS ..... Record Songs, Inc. (ASCAP)

MAKIN' WHOOPEE ..... Bregman, Vocco & Conn, Inc. (ASCAP)

AIN'T MISBEHAVIN' ..... Mills Music, Inc. (ASCAP)

HOMESICK BLUES ..... Consolidated Music Pub., Inc. (ASCAP)

YOU'VE GOT TO SEE MOMMA EV'RY NIGHT
Leo Feist, Inc. (ASCAP)

BYE BYE BLACKBIRD ..... Remick Music Corp. (ASCAP)

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Printed in U.S.

Spring Concert 1971

Joel Barlow High School

Director

GIL BASTOS

The Personalities – "Live"

...VOLUME FIVE

blackie nelson

shad smith

ron campbell

LITTLE GREEN APPLES
MY WAY
PHOENIX
WATCH WHAT HAPPENS
WINDMILLS OF YOUR MIND
I'LL TAKE CARE OF YOUR CARES
WAVE
TIME AFTER TIME
ST. LOUIS BLUES
CLARINET POLKA
DARK EYES

STEREO

ART RECORDS

ALP–83

Recorded "Live" in the Rum House of the Galt Ocean Mile Hotel, Ft. Lauderdale, Florida.

The Personalities – "Live"
...VOLUME FIVE

Shad

Blackie

Ron

Dear Fan,

This record, like life, boils down to WHAT YOU'VE GOT and WHAT YOU DO WITH WHAT YOU'VE GOT.

WHAT YOU'VE GOT is comedy and music. In comedy, you've got Swedish drollery, slashing squibs, hillbilly folk humor and some outrageous ribaldry. In music, you've got a gypsy czardas and a polka and some blues. You've got Shad singing his *biggie*, "Little Green Apples", and "Phoenix", and a rocking "Time After Time". You've got Blackie's *biggie*, "My Way", and a light-hearted "I'll Take Care Of Your Cares". You've got Ron, joining in on "Wave" and "Windmills Of Your Mind" and "Watch What Happens".

WHAT YOU DO WITH WHAT YOU'VE GOT is up to you, of course. But, let's say, for instance, you're a couple of girls and it's cold outside; first thing to do is fix a Tom and Jerry. If you're Tom and Jerry and it's cold out, go out and get a couple of girls. Think how much fun it'll be warming up!

The point is, you'll want to feel things, get involved. When Blackie and Shad pick on the Poles, *feel* for the Poles; when Ron and Shad pick on Blackie, *feel* for Blackie . . . and if those girls *feel* for you, Tom and Jerry, you're on your own — this is a record, not an instruction manual!

If you don't get a charge from the music or a tear from the songs or a tug at your heart-strings (or kimono-sash or karate-belt) or, at least, a laugh or two — then God didn't make little green apples!

It all comes to you from the Rum House of the GALT OCEAN MILE HOTEL in Ft. Lauderdale. It's a fun room, a good-feeling room, a special place. At least that's what we think and we ought to know, we've been there for eight years!

Yours truly,
Blackie Nelson
Shad Smith
Ron Campbell

— IN THIS ALBUM —

Side One:

I'LL TAKE CARE OF YOUR CARES
PHOENIX
CLARINET POLKA
DARK EYES
WINDMILLS OF YOUR MIND
MY WAY

Side Two:

TIME AFTER TIME
ST. LOUIS BLUES
WAVE
WATCH WHAT HAPPENS
LITTLE GREEN APPLES

ART RECORDS
ALP–83
STEREO

THE PERSONALITIES
Exclusive Management:
Milo Stelt, Florida Attractions International Inc.
801 N. E. 20th Ave., Ft. Lauderdale, Fla. 33304

Produced by: ART RECORDS MANUFACTURING COMPANY, Ft. Lauderdale, Fla. 33310.

ART RECORDS THE PERSONALITIES ALP 83

Alban Berg

LULU

Teresa Stratas

Yvonne Minton · Hanna Schwarz

Franz Mazura · Kenneth Riegel

Toni Blankenheim · Robert Tear

Helmut Pampuch

Orchestre de l'Opéra de Paris

Pierre Boulez

GOODWILL
$5.00

ALBAN BERG: LULU

Oper in drei Akten nach den Tragödien »Erdgeist« und »Büchse der Pandora« von Frank Wedekind
Opera in three acts after the tragedies "Earth Spirit" and "Pandora's Box" by Frank Wedekind
Opera en trois actes d'après les tragédies «L'Esprit de la terre» et «La boîte de Pandore» de Frank Wedekind

Orchestrierung des dritten Aktes vervollständigt von / Orchestration of the third act completed by / Orchestration du troisième acte complétée par: Friedrich Cerha

Lulu
Teresa Stratas

Gräfin Geschwitz
Countess Geschwitz
Comtesse Geschwitz
Yvonne Minton

Eine Theater-Garderobiere
A Dresser in a Theatre
Une habilleuse de théâtre
Hanna Schwarz

Ein Gymnasiast
A High-School Boy
Un lycéen
Hanna Schwarz

Ein Groom
A Groom
Un groom
Hanna Schwarz

Der Medizinalrat
The Professor of Medicine
Le professeur de médecine
Toni Blankenheim

Der Maler
The Painter
Le peintre
Robert Tear

Ein Neger
A Negro
Un nègre
Robert Tear

Dr. Schön, Chefredakteur
Dr. Schoen, an Editor-in-Chief
Dr. Schoen, rédacteur en chef
Franz Mazura

Jack
Franz Mazura

Alwa, Dr. Schöns Sohn, Komponist
Alwa, Dr. Schoen's Son, a Composer
Alwa, fils de Dr. Schoen, compositeur
Kenneth Riegel

Ein Tierbändiger
An Animal-Tamer
Un dompteur
Gerd Nienstedt

Rodrigo, ein Athlet
Rodrigo, an Athlete
Rodrigo, un athlète
Gerd Nienstedt

Schigolch, ein Greis
Schigolch, an Old Man
Schigolch, vieillard
Toni Blankenheim

Der Prinz, ein Afrikareisender
The Prince, an African Explorer
Le prince, voyageur en Afrique
Helmut Pampuch

Der Kammerdiener
The Manservant
Le valet de chambre
Helmut Pampuch

Der Marquis, ein Mädchenhändler
The Marquis, a Pimp
Le marquis, proxénète
Helmut Pampuch

Der Theaterdirektor
The Theatre Manager
Le directeur de théâtre
Jules Bastin

Der Bankier
The Banker
Le banquier
Jules Bastin

Der Polizeikommissär
The Police Officer
Le commissaire de police
Toni Blankenheim

Eine Fünfzehnjährige
A Fifteen-Year-Old Girl
Une jeune fille
Jane Manning

Ihre Mutter
Her Mother
Sa mère
Ursula Boese

Eine Kunstgewerblerin
A Lady Artist
Une décoratrice
Anna Ringart

Ein Journalist
A Journalist
Un journaliste
Claude Meloni

Ein Diener
A Manservant
Un valet
Pierre-Yves le Maigat

Orchestre de l'Opéra de Paris

Dirigent · Conductor
Chef d'orchestre:
Pierre Boulez

Mit drei Referaten zum Thema „Lulu", gesprochen von:
With three talks on "Lulu" by:
Avec trois commentaires sur «Lulu» enregistré de vive voix par leurs auteurs:
Douglas Jarman
Friedrich Cerha
Pierre Boulez

Aufnahme der vervollständigten Oper im Anschluß an die Pariser Uraufführung 1979.
In Zusammenarbeit mit dem Théâtre National de l'Opéra de Paris.
Recording made in conjunction with the first performances of the completed opera, produced in 1979 at the Théâtre National de l'Opéra de Paris.
Cet enregistrement a été réalisé à la suite des représentations de l'œuvre complétée, créée en 1979 au Théâtre National de l'Opéra de Paris.

Inszenierung · Stage production · Mise en scène: Patrice Chéreau
Bühnenbild · Sets · Décors: Richard Peduzzi
Kostüme · Costumes: Jacques Schmidt

Printed in West Germany by Schlweardile & Schantz, Berlin

ALBAN BERG · LULU

2711 024
2740 213

Printed in West Germany by Neef, Wittingen

divine

One More Try

Dance Remix

:VC:

recordings

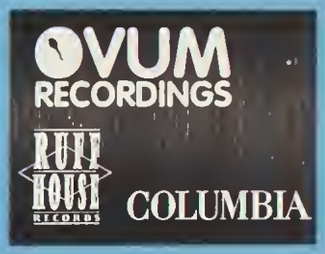
side one

sylk 130 the reason (low down wikit mix) 4:28

sylk 130 gettin' into it (tek 9 remix) 3:52

ovum sampler

c2 68140
al 68141
stereo



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side two

sylk 130 incident on the couch (full version) 7:14

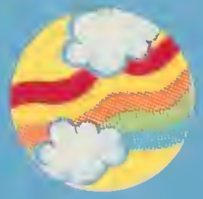
ovum sampler

c2 68140
bl 68141
stereo

OVUM RECORDINGS

RUFF HOUSE RECORDS

COLUMBIA



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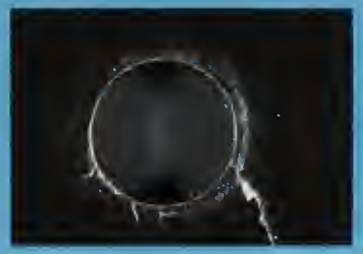
side three

wink are you there... (size 9 groove mix) 7:54

wink new groove 8:15

ovum sampler



c2 68140
al 68142
stereo

OVUM RECORDINGS

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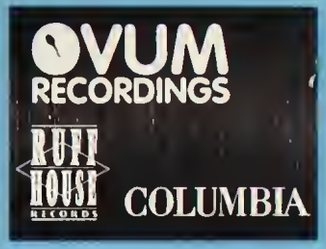
side four

jamie myerson everything is gonna be alright 4:29

jamie myerson unity gain 5:01

ovum sampler

c2 68140
bl 68142
stereo



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'88-'92 ANTHEMS 2

A

33rpm

1: YOU GOT THE LOVE
THE SOURCE F. CANDI STATON
2: BABY LET ME LOVE YOU TONIGHT
KARIYA

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'88-'92 ANTHEMS 2

B

33rpm

MADE IN THE U.K.

1: BREAK 4 LOVE
RAZE
2: RESCUE ME
DEBBIE MALONE

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'88-'92 ANTHEMS 2

C

33rpm

1: COME GET MY LOVIN'
DIONNE

2: MONKEY SAY MONKEY DO
WESTBAM

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'88-'92 ANTHEMS 2

D

33rpm

1: THE PHANTOM
RENEGADE SOUNDWAVE
2: BRING FORTH THE GUILLOTINE
SILVER BULLET

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'88-'92 ANTHEMS 2

E

33rpm

1: £20 TO GET IN
SHUT UP & DANCE
2: MR KIRK'S NIGHTMARE
4 HERO

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'88-'92 ANTHEMS 2

F

33rpm

1: LFO
LFO
2: PURE
GTO

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'88-'92 ANTHEMS 2

G

33rpm

1: KAOS
DOCTOR BAKER
2: GO
MOBY

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'88-'92 ANTHEMS 2

H

33rpm

1: JUST LET GO
PETRA & CO
2: STRATOSPHERE
TRIGGER

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'88-'92 ANTHEMS 2

I

33rpm

1: QUADROPHONIA
QUADROPHONIA
2: BOMBSCARE
2 BAD MICE

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'88-'92 ANTHEMS 2

J

33rpm

1: COMPOUNDED
EDGE 1
2: HYPNOSIS
PSYCHOTROPIC

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ADE IN
E U.K.

Side A

A1) Kid Loco 'Paralysed' (EXCLUSIVE material)
Produced and arranged by Kid Loco. Originally by Gang Of Four. Andrew Gill/ Jonathon King 1981. EMI Music. © 2003 Azuli, Whoa, Treacle

A2) Gabor Szabo 'Mizrab'
Music by Gabor Szabo. Produced by Bob Thiele and George Douglas. Published by Gabor & Cardigan Music. (p) 1967 MCA Records Inc. Licensed from Universal Music Licensing Division. ISRC: US MC1 67 52151

Side B

B1) Public Image Ltd 'Religion 1'
Written and produced by Public Image Limited. Published by Warner Chappell Music/ EMI Virgin Music Limited. (p) 1978 Virgin Records. The copyright in this sound recording is owned by Virgin Records Limited. Licensed courtesy of Virgin Records Limited.

B2) Billy Wright 'Summer Love'
Composed by B. Wright/ H. Bowles/ K. Nujeralle. Additional production, editing & remixing by Huw Bowles & Kam Nujeralle (Beyond There). Published by Allfibra (BMI). Licensed courtesy of Counterpoint Records www.counterpointrecords.co.uk

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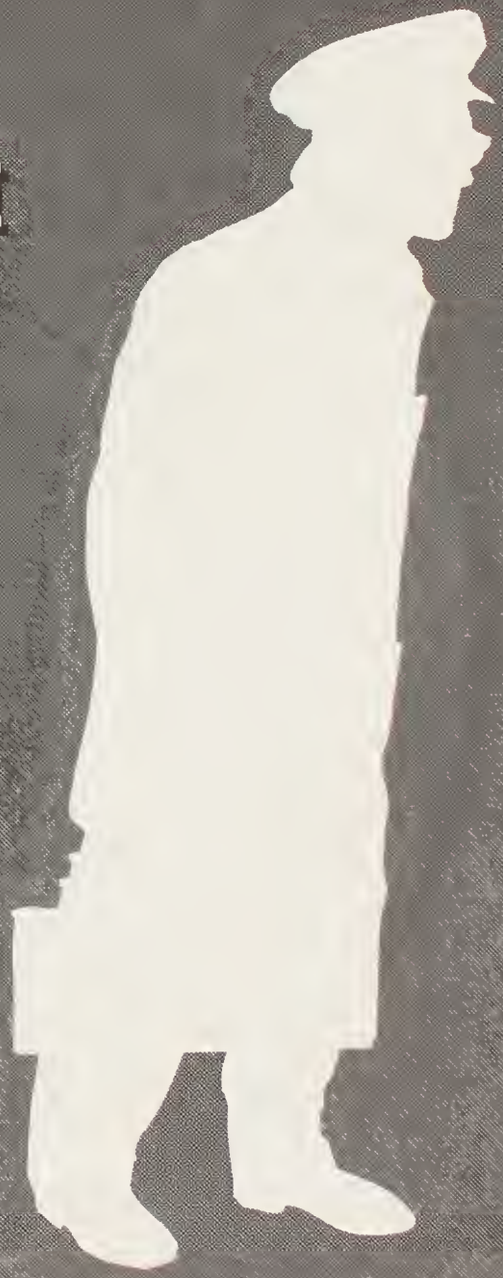
Azuli / Whoa / Treacle

Side A

AnotherLateNight

Kid Loco



Side B

Side C

C1) The Underwolves 'So Blue It's Black'

Written by Jeb Nicholls/ Ned Kelly/ Professor Stretch/ Bette Davis. Produced and arranged by The Underwolves (Professor Stretch and Ned Kelly). Remix and additional production by Professor Stretch and DJ Pulse for The Underwolves mixed at Eastwood Studios. Lead vocals by Soundly. Backing vocals by Xavier Barnett and Beverly McClean. Guitar by Andrew Smith. Keyboards and programming by Professor Stretch. Additional keys by Jules Evans. Contains a sample of "Shoop B Doop And Cop Him" by Bette Davis in courtesy of Woodstock Ventures. Published by copyright control / BMG Music Publishing Ltd./ Zomba Music Publishers Ltd. © 2001 Jazzanova/Compost Records. Exclusively licensed from Universal-Island Records Ltd. www.jcrinfo ISRC: GB-AAN-99-00267

C2) Markus Kienzl 'Top Dog'

Written and produced by Markus Kienzl. Published by Edition Monoscope Audio/ BMG. (p) & © 2001 Klein Records. Licensed courtesy of Klein Records. www.kleinrecords.com

Side D

D1) Harvey Mandel 'Wade In Water'

Written by J.W. Alexander and Sam Cooke. Publishing Copyright control. (p) Polygram Records Ltd. Licensed from Universal Music Licensing Division.

D2) Kraze 1 & Aniis Le Neve 'Lilly Hall'

Written by Aniis Le Neve. Additional material by The Jedi Master. Produced by Kraze 1 ne. Published by Blue Girl Music. (p) & © 2000 Blue Girl Records.

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Azull / Wilco / Treacle

Side C

AnotherLateNight

Kid Loco

Side D

Side 6

E1) Up, Bustle And Out 'The Domino Boys'
(Mould/ Felt). Produced by Senor Rudi & Ein. Copyright control. (p) & © 2000 Ninja Tune. Taken from the album 'Master Sessions 2' (ZENS6/ ZENCDSB).

E2) Flevans 'Spooked'
Written and produced by Nigel Evans. Published by Full Thought Publishing. (p) & © Tru Thoughts Ltd 2002. Licensed courtesy of www.tru-thoughts.co.uk

Side 7

F1) Marie et Les Garcons 'Attitudes'
(Vidal/ Fitoussi/ Chemiau). Produced by John Cale. Executive producer: Michel Esteban. Copyright control. Recorded in New York City. Original recording made by Esteban (p) 1978

F2) 'Peepshow Part 4' Written by Nick Walker; Read by Sir Patrick Moore

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Azuli / Whoa / Treacle

Side E

AnotherLateNight
Kid Loco
Side F

GlobalUnderground Vinyl
GU010
This side #1
Tilt. Seduction Of Orpheus.

GLOBALUNDERGROUND.CO.UK

GlobalUnderground Vinyl
GU010
This side #2
Mike. Deepest Jungle.

GlobalUnderground Vinyl
GU010
This side #3
Return Of The Native. Da After.

GLOBALUNDERGROUND.CO.UK

GlobalUnderground Vinyl
GU010
This side #4
Dahlback & Krome. The Real Jazz.

GlobalUnderground Vinyl
GU010
This side #5
The Scumfrog. The Water Song.

GLOBALUNDERGROUND.CO.UK

GlobalUnderground Vinyl
GU010
This side #6
Miss Kitten & The Hacker.
Frank Sinatra.

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Kismet™

CocaDaSilva

A side The Shiva Chant
B side The Shiva Chant (Ambient Mix)

Written & Produced by Rui Da Silva and Chris Mellor
Published by Notting Hill Music & Edel

KMT017 800505174011

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CocoDaSilva
KMT006

KMT006

CocoDaSilva

"Saudade"

Featured on Danny Tenaglia's

"Global Underground" CD

soma LP 22

a1.
UNIVERSAL PRINCIPLES - FLYIN' HIGH (SIDEWINDER REMIX)
a2.
E.B.E - SERENITY
a3.
MFON - RUBBERLEGS (STUDIO 54 REMIX)

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soma LP 22

b1.
SILICONE SOUL - RIGHT ON, RIGHT ON
b2.
GENE FARRIS - CONFESSION

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soma LP 22

c1

HUTTON DRIVE - PUSH IT

c2.

HIPP-E & TONY PRESENT SOUL INTERACTIVE - RIDDEM CONTROL

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soma LP 22

d1.
MAAS - POWERS OF TEN
d2.
PERCY X - BREAK IT DOWN (CARI LEKEBUSCH REMIX)
d3.
PRESSURE FUNK - PRESSURE THEME (MARCO CAROLA REMIX)

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Last Train to Lhasa

Side One

BARKLP011A

Banco de Gaia

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PLANET
DOG

Last Train to Lhasa

Side Three

BARKLP011B

Banco de Gaia

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PLANET
DOG

Last Train to Lhasa

Side Five

BARKLP011C

Banco de Gaia

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PLANET
DOG

ACCORSI/ROBB

FOUNDATION
B/W HELIX

this side:
foundation

flip side:
helix

written and produced by martin accorsi and barry robb
recorded at sphere studios
thanks to sharam & ali for playing the fuck out of this!
executive producers: dubfire & sharam
manufactured and distributed by deep dish records
mastered @ scrunch, philly
fax: 202.342.1870 / www.yoshitoshi.com
℗ & © 2002 yoshitoshi recordings
published by dish deep music (ascap)

YR086

ALCORSI/ROBB

FOUNDATION / HELIX

AS FEATURED ON **DEEP DISH**

GLOBAL UNDERGROUND MOSCOW

YR086

www.yoshitoshi.com

IBIZA
VIP

LOGO SIDE (45rpm)
Lorimer's Diablo Mix (9:36)*

THIS SIDE (33 1/3 rpm)
Manny Lehmans Tribal Mix (8:52)***
Original Mix (9:01)**

Produced and Written by Dario Perrietti*
for Pee Wee Productions and Mark Lewis for
Lewis Media. Dario Perrietti appears through
Leftwing-pipedreamer@earthlink.net
***Manny Lehman appears through
4 Play Records Inc.
Vocal arrangement Mike "DSP" Burns
Published by X Marks the Music (ASCAP)

Executive Producers Jeff Haddad & Randy Sills
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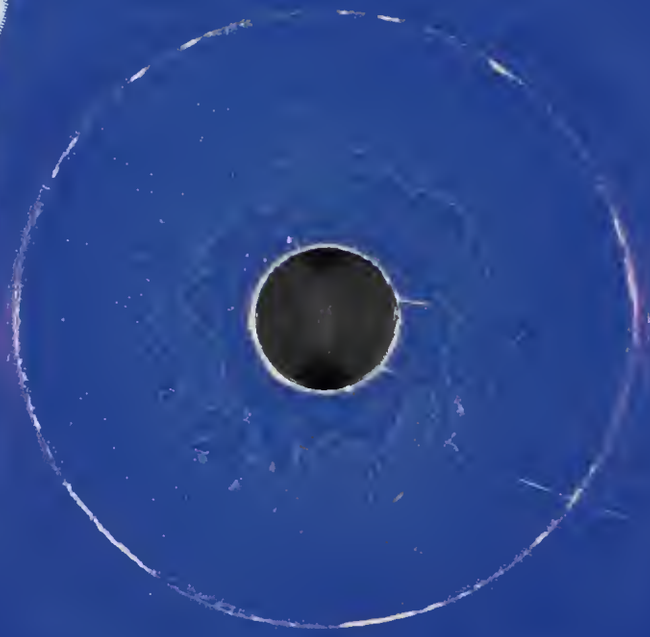
Manufactured & Distributed by
4 Play Records Inc.

MR 0005



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Beverly Hills, Ca. 90211
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MIXOLOGY
recordings

Phyllis Nelson

℗1985

45 RPM

I LIKE YOU 6:03

(Special Mix)

deep amok
shades
advance promo
blackrecords.co.uk
side a

deep amok
darkness
advance promo
blackrecords.co.uk
side aa

black
01

deep amok
shades
black01 side a

black

deep amok
darkness
black01 side aa

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eclectica
o'spectra
original mix
black05 side a

black

eclectica
o'spectra
deep space organisms
outer space mix
black05 side b

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jondi & spesh
mysteries of the giant squid
black02 side a

black

jondi & spesh
toltec
black02 side aa

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Bedrock Records

Steve Lawler
Andante
Taiko mix

Bed 35
Side A

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www.bedrock.org.uk

Bedrock Records

Steve Lawler
Andante
The Low End Specialists year of the drum remix

Bed 35
Side B

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Bora Bora

Ibiza > Day and Night

Compiled by DJ Gee Moore

MADE IN THE U.K.

REACT A Side

1. Laurent Garnier - The Man With The Red Face *(Svek Remix)*
taken from the album 'Unreasonable Behaviour' > written & produced by Laurent Garnier at the Wake Up Lab around Paris> mixed by Laurent Garnier & Laurent Collat >sound designed by Laurent Collat ewee and saxophone by Philippe Nadaud > remixed by Stephan Grieder Jesper Dahlbäck in Stockholm published by Basic Groove Publishing > ℗ 2000 F Communications > licensed from P.I.A.S Recordings
www.laurentgarnier.com

2. Gemo/Fabrice vs. Street Vibes - Walking *(Gemo Side)*
written by Gemolotto Andrea > produced by 'The Fab'
published by Many Edizioni Musicali S.r.l. > ℗ 2000 Disco Inn S.r.l
www.discoinn.com

Bora Bora

Ibiza > Day and Night

Compiled by DJ Gee Moore

REACT B Side

1. Ten Bar - Burning Up *(Refried Mix)*
written & produced by Owen Pinnock > published by Sound 2020
℗ 1998 Sound 2020 >licensed from 20 20 Vision Recordings Ltd.
www.20-20vision.co uk

2. Mike Lee Torris - It's In The Way That You Move
written, produced & arranged by Michael Imhof > Copyright Control
℗ 1999 Lost Vegas Records
www.lost-vegas.de

Bora Bora

Ibiza > Day and Night

Compiled by DJ Gee Moore

REACT C Side

1. Billy Lo - Everytime
written & produced by Billy Lo for Iron Beats > Copyright Control
℗ 1999 N.E.W.S. > licensed from Legato Records/N.E.W.S
www.news.be

2. Wubble-U - Petal *(Hayfever Mix)*
written & produced by Wubble U > Copyright Control
℗ 1997 Strange Records > licensed from Strange Records

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Bora Bora

Ibiza > Day and Night

Compiled by DJ Gee Moore

REACT D Side

1. The Wide Boys - Stand And Deliver *(2 Step Mix)*

written & produced by Eddie Craig/James Sullivan & Jason Kaye > Copyright Control

℗ 2000 BMG Eurodisc Ltd > issued under license from BMG Ent International UK & Ireland Ltd

2. DJ Olander - Back In Time *(Club Mix)*

written & produced by Richard Jacquin/Ludovic de Pass > published by D'Jessy Music

℗ 1998 D'Jessy Music

www.disconet.com

Bora Bora

Ibiza > Day and Night

Compiled by DJ Gee Moore

MADE IN THE U.K.

©REACT E Side

1. Azzido Da Bass - Dooms Night Remix *(Timo Maas Remix)*

[illegible]

2. Savage Spirit - Afrodite *(Gambafreaks Mix)*

[illegible]

Bora Bora

Ibiza > Day and Night

Compiled by DJ Gee Moore

REACT F Side

1. Praga Khan - Breakfast In Vegas *(Hard Rock with C.S.J. Hardcore)*
written & produced by Praga Khan & Oliver Adams > reworked by Carl S. Johansen
published by Be's Songs > ℗ 1999 Antler-Subway Records NV

2. Winx - Don't Laugh *(Mauro Picotto Mix)*
written, produced, dreamed & tweaked by Josh Wink for Winking Productions > arranged by M. Picotto and R. Ferri > remix & additional production M. Picotto and R. Ferri > published by Wink Like That Music, adm. by Misam/EMI Music, Misam Music Inc. adm. by EMI Music
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www.edel.com

SIDE A / TRACK TITLE / MIX

tribes of khan qala
dj gogo remix

ARTIST / LABEL / CAT. NO.

subway baby
saw.recordings
saw20/a

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SIDE B / TRACK TITLE / MIX

tribes of khan qala

homerun remix
homerun acapella

ARTIST / LABEL / CAT. NO.

subway baby

saw.recordings

saw20/b

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DJ ALI

VISITOR
030

A

A. IT'S ALLRIGHT 7:17
B. IN THE HOLE 8:17

WRITTEN & PRODUCED BY ALI MEGHJI
PUBLISHED BY COPYRIGHT CONTROL

SIDE A: FEAT. CHERRI ST.GERMAIN - SIDE B: FEAT. TIM FULLER

SPECIAL THANKS TO: TREVOR, ALVI, MARCHI, MELINDA, LINK, CHUCKY, SEAN, NAV, PHILLY, HOOPER, WASE, HAYDEN, JAMES, CASEY, FRANKIE, TEX, RON, RICH, DAN, VERNELL, MY FAMILY AND GOD OF COURSE!

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VISITOR

МИНИСТЕРСТВО КУЛЬТУРЫ СССР
ВСЕСОЮЗНАЯ ФИРМА ГРАМПЛАСТИНОК

МЕЛОДИЯ

МОНО ▽ 33 ЛЕНИНГРАДСКИЙ ЗАВОД

ГОСТ 5289-88
Гр. 3. 2-25

М60 48703 002
48703

1

НА КОНЦЕРТАХ ВЛАДИМИРА ВЫСОЦКОГО (7)

БОЛЬШОЙ КАРЕТНЫЙ

Большой Каретный. У меня гитара есть. Дайте собакам мяса. А люди все роптали и роптали. В Ленинграде-городе у Пяти углов. Гололед на земле, гололед Камнем грусть висит на мне. Лежит камень в степи. Жил-был добрый дурачина-простофиля. Так оно и есть: словно встарь

Я верю в друзей

Музыка и слова В. Высоцкого
Запись 1977 г.

Выпуск 1989 г.

МИНИСТЕРСТВО КУЛЬТУРЫ СССР
ВСЕСОЮЗНАЯ ФИРМА ГРАМПЛАСТИНОК

МЕЛОДИЯ

МОНО ▽ 33 ЛЕНИНГРАДСКИЙ ЗАВОД

ГОСТ 5289-88
Гр. 3. 2-25

М60 48703 002
48704

2

НА КОНЦЕРТАХ ВЛАДИМИРА ВЫСОЦКОГО (7)

БОЛЬШОЙ КАРЕТНЫЙ

В тот вечер я... Копи! Эй, шофер, вези в Бутырский хутор. Я однажды гулял по столице. Сегодня я с большой охотою. В наш тесный круг не каждый попадал. Я любил и женщин и проказы
За меня невеста отрыдает честно
Ты уехала на короткий срок. Все срока уже закончены. Всего лишь час дают на артобстрел

Музыка и слова В. Высоцкого
Запись 1977 г.

Выпуск 1989 г.

МИНИСТЕРСТВО
КУЛЬТУРЫ СССР

ВСЕСОЮЗНАЯ ФИРМА ГРАМПЛАСТИНОК

МЕЛОДИЯ

МОНО

РИЖСКИЙ ЗАВОД ГРАМПЛАСТИНОК

▽ 33

ГОСТ 5289-80
Гр. 3. 2-25

М60 48501 007
48501

1

НА КОНЦЕРТАХ ВЛАДИМИРА ВЫСОЦКОГО (5)

МИР ВАШЕМУ ДОМУ

О поэтах и кликушах. Песня летчика-истребителя «Як»-истребитель. Случай в ресторане

Песенка про мангустов. Веселая покойницкая. Москва — Одесса

Муз. и слова В. Высоцкого

В. Высоцкий, пение, гитара

Запись 1972 г.

МИНИСТЕРСТВО
КУЛЬТУРЫ СССР

ВСЕСОЮЗНАЯ ФИРМА ГРАМПЛАСТИНОК

МЕЛОДИЯ

МОНО

РИЖСКИЙ ЗАВОД ГРАМПЛАСТИНОК

▽ 33

ГОСТ 5289-80
Гр. 3. 2-25

М60 48501 007
48502

2

НА КОНЦЕРТАХ ВЛАДИМИРА ВЫСОЦКОГО (5)

МИР ВАШЕМУ ДОМУ

Вариации на цыганские темы. Лошадей 20 тысяч
Моим друзьям. Баллада о брошенном корабле
Корабли

Муз. и слова В. Высоцкого

В. Высоцкий, пение,
гитара

Запись 1972 г.

Выпуск 1989 г.

МИНИСТЕРСТВО
КУЛЬТУРЫ СССР

ВСЕСОЮЗНАЯ ФИРМА ГРАМПЛАСТИНОК

МЕЛОДИЯ

МОНО

РИЖСКИЙ ЗАВОД ГРАМПЛАСТИНОК

▽ 33

ГОСТ 5289-88
Гр. 3. 2-25

М60 48759 008
48759

1

НА КОНЦЕРТАХ ВЛАДИМИРА ВЫСОЦКОГО (8)

НА НЕЙТРАЛЬНОЙ ПОЛОСЕ

Один музыкант объяснил мне пространно. На нейтральной полосе. Сколько я ни старался. Перед выездом в загранку. Передо мной любой факир — ну просто карлик. Проложите, проложите вы хоть тоннель по дну реки. Твердил он нам: моя она. Подумаешь, с женой не очень ладно Ну о чем с тобою говорить. У меня запой от одиночества. В этом доме большом. На реке ль, на озере

Музыка и слова В. Высоцкого

Запись 1977 г.

МИНИСТЕРСТВО
КУЛЬТУРЫ СССР

ВСЕСОЮЗНАЯ ФИРМА ГРАМПЛАСТИНОК

МЕЛОДИЯ

МОНО

РИЖСКИЙ ЗАВОД ГРАМПЛАСТИНОК

▽33

ГОСТ 5289-88
Гр. 3. 2-25

М60 48759 008
48760

2

НА КОНЦЕРТАХ ВЛАДИМИРА ВЫСОЦКОГО (8)

НА НЕЙТРАЛЬНОЙ ПОЛОСЕ

Сколько чудес за туманами кроется. Сидели, пили вразнобой. Пока Вы здесь в ванночке с кафелем Рядовой Борисов! Я... И вкусы и запросы мои странны. Я изучил все ноты от и до. Мне каждый вечер зажигает свечи. Было так: я любил и страдал. Сыт я по горло, до подбородка. Дела меня замучили, дела. Давно смолкли залпы орудий

Музыка и слова В. Высоцкого

Запись 1977 г.

Выпуск 1989 г.

MANUFACTURED AND MARKETED BY PHONOGRAM, INC., A POLYGRAM COMPANY, ONE IBM PLAZA, CHICAGO, IL 60611 DISTRIBUTED BY POLYGRAM DISTRIBUTION INC.
mercury
CON FUNK SHUN
CANDY
SIDE A
STEREO
27
SRM-1-3754
(SRM-1-3754-A)
9110.096
1. FIRE WHEN READY – 1:43
2. CHASE ME – 5:39
3. NOT READY – 5:16
4. DA LADY – 3:51
Produced by Con Funk Shun & Skip Scarborough
for Relmarc Productions, Inc.
Written and Arranged by Con Funk Shun
℗ 1979 Phonogram, Inc.

MANUFACTURED AND MARKETED BY PHONOGRAM, INC., A POLYGRAM COMPANY, ONE IBM PLAZA, CHICAGO, IL 60611 DISTRIBUTED BY POLYGRAM DISTRIBUTION INC.
mercury
CON FUNK SHUN
CANDY
SIDE B
STEREO
27
SRM-1-3754
(SRM-1-3754-B)
9110.096
1. CANDY – 5:13
2. (LET ME PUT) LOVE ON YOUR MIND – 6:08
3. MAIN SLICE – 4:11
4. IMAGES – 2:40
Produced by Con Funk Shun & Skip Scarborough
for Relmarc Productions, Inc.
Written and Arranged by Con Funk Shun
℗ 1979 Phonogram, Inc.

RPC

"O FOR A THOUSAND TONGUES TO SING"

Side 1 **STEREO**

Rerecorded from client's furnished tape

Z 01471

1. O FOR A THOUSAND ...
2. HOLY, HOLY, HOLY
3. SOFTLY & TENDERLY
4. FAIREST LORD JESUS
5. IT IS WELL
6. ALLELUIA, SING TO
7. BY COOL SILOAM'S
8. GUIDE ME, O THOU

Custom Pressed by RECORDED PUBLICATIONS COMPANY, Camden, New Jersey

RPC

"O FOR A THOUSAND TONGUES TO SING"

Side 2 STEREO

Rerecorded from client's furnished tape

Z 01472

1. AMAZING LOVE
2. ROCK OF AGES
3. LEAD KINDLY LIGHT
4. WE GATHER TOGETHER
5. MY FAITH LOOKS UP
6. THE SOLID ROCK
7. GLORIOUS THINGS OF
8. GOD OF OUR FATHERS

Custom Pressed by RECORDED PUBLICATIONS COMPANY, Camden, New Jersey

HONEYMOON SUITE

PRODUCED BY TOM TREUMUTH/HYPNOTIC PRODUCTIONS FOR SUITE MUSIC INC.

W1-25098

1

1. NEW GIRL NOW 3:37
2. BURNING IN LOVE 4:30
3. WAVE BABIES 4:21
4. STAY IN THE LIGHT 3:52
5. NOW THAT YOU GOT ME 3:28

All songs written by Dermot Grehan
All songs published by Screen Gems-EMI Music Inc./
AutoTunes Publishing BMI

© 1984 WEA Music of Canada Ltd.
℗ 1983, 1984 WEA Music of Canada Ltd.

HONEYMOON SUITE

PRODUCED BY TOM TREUMUTH/HYPNOTIC PRODUCTIONS FOR SUITE MUSIC INC.

W1-25098

2

1. FUNNY BUSINESS 3:59
2. HEART ON FIRE 2:30
(Eddie Schwartz/Dave Tyson) ATV Music Publishing of Canada Ltd. adm. by ATV Music Corp. BMI
3. TURN MY HEAD 3:50
4. IT'S YOUR HEART 3:25
(Dermot Grehan/Ray Coburn)
5. FACE TO FACE 5:00

All songs written by Dermot Grehan
All songs published by Screen Gems-EMI Music Inc./ AutoTunes Publishing BMI except where indicated

© 1984 WEA Music of Canada Ltd.
℗ 1984 WEA Music of Canada Ltd.

Side 1 Stereo

LSP-4602 (BPRS-8027)

RCA

Rockin'

The Guess Who

Victor

1 Heartbroken Bopper (Cummings-Winter)
2 Get Your Ribbons On (Cummings-Winter)
3 Smoke Big Factory
(Cummings-Winter-Kale)
4 Arrivederci Girl (Cummings)
5 Guns, Guns, Guns (Cummings)

dynaflex

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORPORATION—MADE IN U.S.A.

Side 2 Stereo

LSP-4602 (BPRS-8028)

RCA

Rockin'

The Guess Who

1 Running Bear (Herdman)

Victor

2 Back to the City (Cummings-Winter)
3 Your Nashville Sneakers (Cummings)
4 Herbert's a Loser (Leskiw-Winter)
5 Hi, Rockers!: Sea of Love (McGinnis); Heaven Only Moved Once Yesterday (Winter); Don't You Want Me (Cummings)

dynaflex

TMK(s) ® REGISTERED • MARCA(s) REGISTRADA(s)
RCA CORPORATION—MADE IN U.S.A.

WHIFFENPOOFS

1971

33⅓ RPM
STEREO

XPL-1019-A

1. AJ LUCKA LUCKA (Traditional) Whiff Song Book
2. LET IT BE (Lennon-McCartney) (BMI)
3. SCARLET RIBBONS (Traditional) (ASCAP)
4. ONE MINUTE MORE (Carney)
5. OKIE FROM MUSKOGEE (Haggard-Burris)
   Blue Book Music (BMI)
6. A QUIET GIRL (Bernstein-Comden-Green)
   Chappel & Co. (ASCAP)
7. SUITE: JUDY BLUE EYES
   (Stills) (BMI)

WHIFFENPOOFS

1971

33⅓ RPM
STEREO

XPL-1019-B

1. A WIFE (J. Fortgang)
2. I MARRIED AN ANGEL (Rodgers-Hart) Robbins Music Corp. (ASCAP)
3. MY KIND OF GIRL (Bricusse) (ASCAP)
4. TWO SLEEPY PEOPLE (F. Loesser-H. Carmichael-Hansen & Famous) (ASCAP)
5. MAKE ME SMILE (J. Pankow) Aurelius Music (BMI)
6. TIME AFTER TIME (Birge-Weber) (BMI)
7. APHRODITE (Whiff Song Book)
8. I GET ALONG WITHOUT YOU VERY WELL (H. Carmichael-Hansen) (ASCAP)
9. MAGGIE BLUES (Whiff Song Book)
10. WHIFFENPOOF SONG (Whiff Song Book)

SD 1537

SWISS MOVEMENT
LES McCANN & EDDIE HARRIS

STEREO TWO

1. YOU GOT IT IN YOUR SOULNESS (7:08)
   Les McCann
2. THE GENERATION GAP (8:45)
   Les McCann

MFG. BY ATLANTIC RECORDING CORP., 75 ROCKEFELLER PLAZA, N.Y., N.Y. A WARNER COMMUNICATIONS COMPANY

(ST-A-691688 PR)

RECORDINGS FOR VANGUARD THE CONNOISSEUR

JOAN BAEZ

Assisted by Richard Festinger, guitar

The songs from the original sound-track of the film featuring Joan Baez and her husband, David Harris,

1. OH, HAPPY DAY (Edwin Hawkins) 3:35
   Kama Rippa - Edwin R. Hawkins Music Co., ASCAP
2. CARRY IT ON (Gil Turner) 3:40
   TRO-Melody Trails, BMI

VSD-79313-A **Side One**

XSV 223845

3. "IN FORTY DAYS" - Joan and David 3:15
4. HICKORY WIND (G. Parsons-B. Bucannan) 3:10
   Tickson Music, BMI
5. THE LAST THING ON MY MIND (Tom Paxton) 3:15
   Deep Fork Music Inc., ASCAP
6. "LIFE IS SACRED" - David 3:00
7. JOE HILL (Earl Robinson - Alfred Hayes) 2:44
   MCA Music, ASCAP

Copyright 1971
Vanguard Recording Society, Inc., N.Y.
Recorded in U.S.A.

STEREO

RECORDINGS FOR VANGUARD THE CONNOISSEUR

JOAN BAEZ

Assisted by Richard Festinger, guitar

The songs from the original sound-track of the film featuring Joan Baez and her husband, David Harris,

1. **I SHALL BE RELEASED (Bob Dylan) 3:35**
   Dwarf Music, ASCAP
2. **DO RIGHT WOMAN, DO RIGHT MAN**
   (Dan Penn & Lincoln Moman) 4:00
   Press Music, BMI (Assisted by Jeffrey Shurtleff)

VSD-79313-B
XSV 223846

Side Two

3. **LOVE IS JUST A FOUR-LETTER WORD (Bob Dylan) 3:52**
   Warner Bros., Music, ASCAP
4. **SUZANNE (Leonard Cohen) 4:40**
   Project 7 Music, BMI
5. **"IDOLS AND HEROES" - David 2:55**
6. **WE SHALL OVERCOME**
   (Horton, Hamilton, Carawan, Seeger) 3:50
   TRO.Ludlow Music, BMI

Copyright 1971
Vanguard Recording Society, Inc., N.Y.
Recorded in U.S.A.

STEREO

MOTOWN

"ON THE ONE"
DAZZ BAND

6031ML
Side One

6031MLA

1. PARTY RIGHT HERE (B. Harris, E. Fearman, Heshimu) 4:00
2. CHEEK TO CHEEK (B. Harris, E. Fearman, S. Cox, S. Martin, K. Pettus, Heshimu, K. Harrison) 5:30
3. ON THE ONE FOR FUN (R. Andrews, N. Chancler) 4:31
4. DON'T GET CAUGHT IN THE MIDDLE (R. Andrews, N. Chancler) 4:50
5. A LOVE SONG (B. Harris, E. Fearman, K. Pettus, P. Demudd, S. Martin) 1:50

PRODUCED BY REGGIE ANDREWS
Assoc. Producer: Bobby Harris

℗ 1982 Motown Record Corporation

MOTOWN

"ON THE ONE"
DAZZ BAND

6031ML
Side Two

6031MLB

1. BAD GIRL (W. Robinson, Jr., B. Gordy) 4:12
2. NICE GIRLS (B. Harris, E. Fearman, S. Cox) 4:55
3. STAY A WHILE WITH ME (V. McCoy, J. Cobb) 4:50
4. WE HAVE MORE THAN LOVE (R. Andrews) 5:10

PRODUCED BY REGGIE ANDREWS
Assoc. Producer: Bobby Harris

℗ 1982 Motown Record Corporation

HI-BIAS RECORDS INC.
49 Beckett Ave.
Toronto, Ontario
Canada M6L 2B3

LE PEEP SHOW

"Push"

1. Atomix Dub (6:57)
2. Atomix Mix (7:53)

©1997 HI-BIAS RECORDS INC. Cat. No. TU-038 (A)

Tel: (416) 614-1581 Fax: (416) 249-2799

HI-BIAS RECORDS INC.
49 Beckett Ave.
Toronto, Ontario
Canada M6L 2B3

LE PEEP SHOW

"PUSH"

1. B Burns (6:44)
2. Teknosteps (6:32)

©1997 HI-BIAS RECORDS INC. Cat. No. TU-038 (B)

Tel: (416) 614-1581 Fax: (416) 249-2799

45 R.P.M.
AS-11410-A
(SP)
ASCAP
Pigfoot Music
Intro :19
Time 3:36
Close-Fade
℗ 1978 by
Elektra Records
STEREO
FOR PROMOTIONAL USE ONLY

JESSE COLIN YOUNG
SANCTUARY

(American Dreams Suite)
(Jesse Colin Young)
Produced by Jef Labes & Jesse Young
Engineered by Bruce Walford & Jesse Young
From His Album "American Dreams"

Mfg. by Elektra/Asylum/Nonesuch Records, 962 North La Cienega Blvd., Los Angeles, California 90069/ A Division of Warner Communications Inc.

45 R.P.M.
AS-11410-B
(SP)
ASCAP
Pigfoot Music
Intro :19
Time 3:36
Close-Fade
Ⓟ 1978 by
Elektra Records
STEREO
FOR PROMOTIONAL USE ONLY

JESSE COLIN YOUNG
CITY BOY

(American Dreams Suite)
(Jesse Colin Young)
Produced by Jef Labes & Jesse Young
Engineered by Bruce Walford & Jesse Young
From His Album "American Dreams"

Mfg. by Elektra/Asylum/Nonesuch Records, 962 North La Cienega Blvd., Los Angeles, California 90069/ A Division of Warner Communications Inc.

MANUFACTURED BY COLUMBIA HOUSE, 51 WEST 52ND STREET, NEW YORK, NEW YORK 10019 UNDER LICENSE FROM CAPITOL RECORDS, INC.
Capitol
REG. U.S. PAT. OFF.
RECORDS
MAZE Featuring Frankie Beverly
CAN'T STOP THE LOVE
ST-12377
(ST-1-12377)
1
UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS

MANUFACTURED BY COLUMBIA HOUSE, 51 WEST 52ND STREET, NEW YORK, NEW YORK 10019 UNDER LICENSE FROM CAPITOL RECORDS, INC.

Capitol
REG. U.S. PAT. OFF.
RECORDS

MAZE Featuring Frankie Beverly
CAN'T STOP THE LOVE

2

ST-12377
(ST-2-12377)

1. TOO MANY GAMES 4:56
(Frankie Beverly)
2. I WANT TO FEEL I'M WANTED 5:42
(Frankie Beverly)
3. MAGIC 4:42
(F. Beverly R. Dunn)
4. A PLACE IN MY HEART 4:50
(Frankie Beverly)

Published by Amazement Music BMI
Produced by Frankie Beverly for
Amazement Music
© 1985 Capitol Records, Inc.

ALL R... UNAUTHORIZED DUPLICATION IS A VIOLATION OF APPLICABLE LAWS

&

LOVE TO THE WORLD

L.T.D.

1. **Love To The World** 5:07
(L. Mizell-F. Mizell-R. Mizell) Alruby Music (ASCAP)

2. **Time For Pleasure** 5:20
(L. Mizell-F. Mizell-R. Mizell) Alruby Music (ASCAP)

3. **Love Ballad** 4:35
(S. Scarborough) Unichappell Music Inc. (BMI)

SP-4589/Stereo (SP-4913)

A Sky High Production, Produced by Larry Mizell
and Fonce Mizell, Co-produced by Chuck Davis

℗ 1976 A&M Records, Inc.

A&M RECORDS

1

LOVE TO THE WORLD
L. T. D.

1. **Get Your It Together** 4:48
(H. Davis-J. Osborne) Irving Music Inc./Iceman Music/McDorsbov Music (BMI)
Almo Music Corp./Butler Music, Inc./McRovscod Music (ASCAP)

2. **Let The Music Keep Playing** 4:22
(H. Davis) Irving Music Inc./Iceman Music/McDorsbov Music (BMI)

3. **The Word** 5:30
(L. Mizell-F. Mizell-R. Mizell) Alruby Music (ASCAP)

4. **Love To The World Prayer** 3:49
(L. Mizell-F. Mizell-R. Mizell) Alruby Music (ASCAP)

SP-4589/Stereo (SP-4914)

A Sky High Production, Produced by Larry Mizell
and Fonce Mizell, Co-produced by Chuck Davis

℗ 1976 A&M Records, Inc.

A&M RECORDS

2

NBLP 7062 DJ
(NBLP 7062 AS)
PROMOTIONAL COPY
NOT FOR SALE

SIDE 1
STEREO

EDDIE DRENNON & The B.B.S. Unltd.

1. WOULD YOU DANCE TO MY MUSIC 7:00
   (Eddie Drennon)
2. THAT'S JUST TOO BAD (Norris Berry) 5:02
3. COME DANCE WITH ME (Eddie Drennon) 2:24
4. SAVE YOUR LOVE FOR ME (Rugene Spruill) 4:30

All songs published by DAMIT MUSIC INC. (BMI)

Produced & Arranged by: Eddie Drennon
Executive Producer: My Way Productions

℗©1977 Casablanca Record
and FilmWorks, Inc.

Manufactured and Distributed by Casablanca Record and FilmWorks, Inc., 8255 Sunset Boulevard, Los Angeles, California 90046. Made in U.S.A.

Casablanca
Record and FilmWorks
WOULD YOU DANCE TO MY MUSIC
NBLP 7062 DJ
(NBLP 7062 BS)
PROMOTIONAL COPY
NOT FOR SALE
SIDE 2
STEREO
EDDIE DRENNON & The B.B.S. Unltd.
1. IF YOU REALLY DON'T LOVE ME (Eddie Drennon) 5:52
2. SOMEDAY, SOMEWAY (Thomas Newman) 4:23
3. NEVER LET ME GO (Eddie Drennon) 4:39
4. SEARCHING FOR SOMEONE TO LOVE 3:59
(Eddie Drennon)
All songs published by DAMIT MUSIC INC. (BMI)
Produced & Arranged by: Eddie Drennon
Executive Producer: My Way Productions
℗©1977 Casablanca Record
and FilmWorks, Inc.
Manufactured and Distributed by Casablanca Record and FilmWorks, Inc., 8255 Sunset Boulevard, Los Angeles, California 90046. Made in U.S.A.

Never In My Life

Cherrelle

Produced by
Narada Michael
Walden

28965 1705 1

Printed in the U.S.A.

From the forthcoming album

"The Woman I Am" 28965 4005 4/2

SOUND OF LOS ANGELES RECORDS

SHALAMAR

Produced by Leon Sylvers, III
Executive Producer: Dick Griffey

SIDE A
STEREO
33 1/3 RPM

YD-12153
YD-12153-A
6:20

FULL OF FIRE

(from the "Three for Love" album, BZL1-3577)
(J. Watley-J. Gallo-R. Randolph)
Horn & String Arrangements: Gene Dozier

Spectrum VII/Mukinda Music, ASCAP

© 1980 Dick Griffey Productions

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Solar
SOUND OF LOS ANGELES RECORDS
SHALAMAR
Produced by Leon Sylvers III
Executive Producer Dick Gurney
SIDE B
STEREO
33 1/3 RPM
YD-12153
YD 12153-B
4:36
LET'S FIND THE TIME FOR LOVE
(K. Spencer-L. Sylvers)
Rhythm Arrangements: Leon Sylvers, III
Horn & String Arrangements: David Crawford
Spectrum VII Music, ASCAP
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MONTILLA

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CREACIONES
DE MIGUEL HERRERO

FM-104

LADO 1
(10-04-868)

1.-ELEGIA A MANOLETE
- S. Ruiz de Luna -
2.-PENITA, PENA - Quintero, León y Quiroga -
3.-LOS CUATRO MULEROS
- Quintero, León y Quiroga -
4.-LA ZARZAMORA - Quiroga -
5.-NI HABLAR DEL PELUQUIN
- Quintero, León y Quiroga -
Acompañamiento Guitarra:
PAQUITO SIMON
Orquesta bajo la Dirección de:
ARTETA Y ARIJITA

TRADEMARK REG. U S PAT OFF MARCA REGISTRADA
HECHO EN MEXICO

MONTILLA

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CREACIONES DE MIGUEL HERRERO

FM-104

LADO 2
(10-04-869)

1.-OJOS VERDES
- Valverde, León y Quiroga -
2.-LAS COSITAS DEL QUERER
- Quintero, León y Quiroga -
3.-LAS CARRETAS DEL ROCIO -Popular-
4.-TOITO TE LO CONSIENTO - Quintero y León -
5.-EL LAUREL - Quintero, León y Quiroga -
6.-LOS DEDOS DE LA MANO
- Quintero, León y Quiroga -
Acompañamiento Guitarra:
PAQUITO SIMON
Orquesta bajo la dirección del
Maestro C. ARIJITA

TRADEMARK REG. U. S. PAT. OFF. - MARCA REGISTRADA
HECHO EN MEXICO

BDS 6002
(BDS 6002 SA)

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SIDE 1
33 1/3 RPM

MICHAEL HENDERSON
SLINGSHOT

1. *SLINGSHOT (4:20)
   (Michael Henderson)
2. **NEVER GONNA GIVE YOU UP (4:12)
   (Gamble/Huff/Butler)
3. **CAN'T WE
   FALL IN LOVE AGAIN (3:42)
   DUET WITH PHYLLIS HYMAN
   (John Lewis Parker/Peter Ivers)
4. *TAKE CARE (6:34)
   (Leonard Brown)

*PRODUCED BY MICHAEL HENDERSON
**PRODUCED BY CHUCK JACKSON

Marketed and Distributed by Arista Records, Inc., 6 West 57th Street, New York, N.Y. 10019

ARISTA™

BDS 6002
(BDS 6002 SB)

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SIDE 2
33 1/3 RPM

MICHAEL HENDERSON
SLINGSHOT

1. **MAKE IT EASY ON YOURSELF (3:51)
   (B.Bacharach/H.David)
2. *(WE ARE HERE TO) GEEK YOU UP (6:30)
   (Matt Morris)
3. *IN IT FOR THE GOODIES (3:33)
   (Michael Henderson)
4. *COME TO ME (3:36)
   (Michael Henderson)

*PRODUCED BY MICHAEL HENDERSON
**PRODUCED BY CHUCK JACKSON

Marketed and Distributed by Arista Records, Inc., 6 West 57th Street, New York, N.Y. 10019

ARISTA™

Disco Single

JOHNNY MATHIS

33⅓ RPM
STEREO
℗ 1979 Jon Mat
Records, Inc.

23-11002
XSS 165879
Intro. 1:50
Time: 8:28

BEGIN THE BEGUINE

-C. Porter-

Special Disco Version From The Columbia Lp:
"THE BEST DAYS OF MY LIFE" JC 35649

Arranged and Conducted by Gene Page
Produced by Jack Gold for Jon Mat Records, Inc.
Disco Mix by Steve Thompson
Engineer: Michael Barbiero

®"COLUMBIA" MARCAS REG. PRINTED IN U.S.A.

Disco Single

JOHNNY MATHIS

33⅓ RPM
STEREO
℗ 1979 Jon Mat
Records, Inc.

23-11002
XSS 165880
Intro. :59
Time: 6:30

GONE, GONE, GONE

-L. R. Brown - L. Hayward-

Special Disco Version From The Columbia Lp:
"THE BEST DAYS OF MY LIFE" JC 35649

Arranged and Conducted by Gene Page
Produced by Jack Gold for Jon Mat Records, Inc.
Disco Mix by John Luongo
Engineer: Michael Barbiero

®"COLUMBIA", MARCAS REG. PRINTED IN U.S.A.

ROXBURY
RECORDS
LOVE TALK
JAMES GILSTRAP
Side 1
Produced by:
WES FARRELL
Arranged by:
GENE PAGE
RLX 105
℗ © 1976 Roxbury
Record Corp.
1. LOVE TALK 13:18
(Dee Ervin/Wes Farrell)
Pocket Full of Tunes, Inc. (BMI)
Roxbury Records Corp., 9200 Sunset Blvd., Los Angeles, Calif.

LOVE TALK

JAMES GILSTRAP

SIDE 2

Produced by:
WES FARRELL
Arranged by:
GENE PAGE

RLX 105

℗ © 1976 Roxbury
Record Corp.

1. MOVE ME 7:41
   (Dee Ervin/Wes Farrell)
   Pocket Full of Tunes, Inc. (BMI)
2. NEVER STOP YOUR LOVING ME
   (NEVER STOP) 6:10
   (Dee Ervin/Wes Farrell)
   Pocket Full of Tunes, Inc. (BMI)
3. HELLO IT'S ME 3:25
   (Todd Rundgren)
   Screen Gems-Columbia Music, Inc. (BMI)

Roxbury Records Corp., 9200 Sunset Blvd., Los Angeles, Calif.

WHISKEY
RECORDS

510-A 33⅓ RPM

1. TWIST & SHOUT
2. YOU CAN'T DO THAT
3. ALL MY LOVING
4. SHE LOVES YOU
5. THINGS WE'VE SAID TODAY
6. ROLL OVER BEETHOVEN

WHISKEY
RECORDS

510-B

33⅓ RPM

1. CAN'T BUY ME LOVE
2. IF I FELL
3. I WANNA HOLD YOUR HAND
4. BOYS
5. A HARD DAY'S NIGHT
6. LONG TALL SALLY

FOR ADULTS

FILMS FOR EDUCATION
Presents

ART AND THE GROWING CHILD
Filmstrip and Sound

Side 1 F8-OL-8401

by Temima Gezari

143

Please start record after first
title frame of filmstrip is on
the screen

Recording pressed for by RCA
Victor Custom Record Department

FOR ADULTS

FILMS FOR EDUCATION
Presents

ART AND THE GROWING CHILD
Filmstrip and Sound

Side 2

F8-OL-8402

by Temima Gezari

narrated by Ann Loring

produced by Elliott H. Kone

Please start record after first title frame of filmstrip is on the screen

Recording pressed for by RCA
Victor Custom Record Department

THE
GREATEST ADVANCE
IN SOUND...
Since Hi-Fidelity was invented

Command®

33⅓ RPM

Mfd. by Capitol Records, Inc., U. S. A.

MAS-90495 - Side 1
(MASI-90495)

CAROL CHANNING ENTERTAINS

1. ELEGANCE (J. Herman)
   (Special Lyric by Jerry Herman) (2:59)
2. I'LL DIE HAPPY (J. Hendricks) (1:34)
3. MEAN TO ME (R. Turk-F. E. Ahlert) (2:55)
4. WHEN YOU'RE SMILING
   (M. Fisher-J. Goodwin-L. Shay) (2:07)
5. BABY WON"T YOU PLEASE COME HOME
   (C. Warfield-C. Williams) (2:22)
6. DEAR HEARTS & GENTLE PEOPLE
   (B. Hillard-S. Fain) (2:40)

Total Time Side 1: 14:52

MFD. BY GRAND AWARD RECORD CO., INC., U.S.A.

THE
GREATEST ADVANCE
IN SOUND...
Since Hi-Fidelity was invented

Command®

33⅓ RPM

Mfd. by Capitol Records, Inc., U. S. A.

MAS-90495 - Side 2
(MAS2-90495)

CAROL CHANNING ENTERTAINS

1. WIDOW'S WEEDS (E. Drake) (3:24)
2. MAKIN' WHOOPEE (G. Kahn-W. Donaldson) (2:48)
3. AIN'T MISBEHAVIN' (A. Razaf-T. Waller-H. Brooks) (2:20)
4. HOMESICK BLUES (L. Robin-J. Styne) (3:28)
5. YOU'VE GOT TO SEE MOMMA EV'RY NIGHT (B. Rose-C. Conrad) (2:29)
6. BYE BYE BLACKBIRD (M. Dixon-R. Henderson) (2:22)

Total Time Side II: 17:06

MFD. BY GRAND AWARD RECORD CO., INC., U.S.A.

BRC

JOEL BARLOW HIGH SCHOOL
SPRING CONCERT 1971

Director: Gil Bastos

33⅓ RPM
LONG PLAY

SIDE 1
CO 3894 A

1. Them Basses - Huffine
2. Black Magic Womas - Green
3. Valdres - Hanssen
4. A Day In The Life of a Fool
   and Guantanamera - Sigman & Bonfa
5. Also Sprach Zarathustra (2001) - Strauss
6. Overture in Bb - Giobannini

BRC

JOEL BARLOW HIGH SCHOOL
SPRING CONCERT 1971

Director: Gil Bastos

33⅓ RPM
LONG PLAY

SIDE 2
CO 3894 B

1. Theme from "Love Story" - Lai
2. Alleluia (from the "Brazilian Psalm") - Berger
3. Vere Languores Nostros
   (He Bears Our Burden) - Lotti
   (Girls' Choir)
4. If I Ruled the World - Ornadel
5. Fugue in D Major - Bach
6. Eyes of My Beloved - DeLasso
7. Everything Is Beautiful - Stevens
8. Soon - Ah Will Be Done - Dawson

P.W.R. RECORDS, INC.

ELT

True Love

1. Radio Mix 3.46
2. Instrumental 3.57
3. Occapella 3.18

Side A

PWR 3378

7 85417 33781 8

Executive Producer: Elias Rochester

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Mfd. By P.W.R. Records, Inc.

212.828-0748 • Fax 212.828-2920

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Both tracks taken from forthcoming album...

True Love

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2032 Madision Avenue Suite 2b New York, N.Y. 10035

P.W.R. RECORDS, INC.

ELT

As Me Asking

1. Radio Mix 4.10
2. Instrumental 4.11
3. Occapella 3.24

Side B

PWR 3378

7 85417 33781 8

Executive Producer: Elias Rochester

© ℗ 1999 Menelik Music Co., LLC (BMI)

Mfd. By P.W.R. Records, Inc.

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Both tracks taken from forthcoming album...

True Love

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ART

THE PERSONALITIES - LIVE!

Volume Five

Blackie Nelson
Shad Smith
Ron Campbell

ALP-83-S

Side One

1. I'll Take Care Of Your Cares
2. Phoenix
3. Clarinet Polka
4. Dark Eyes
5. Windmills Of Your Mind
6. My Way

Produced by ART RECORDS, LTD. MIAMI • FLORIDA • U.S.A. T.M. REG.

LONG PLAY

33⅓ RPM

FULL-FIDELITY STEREO

ART

THE PERSONALITIES - LIVE!

Volume Five

Blackie Nelson
Shad Smith
Ron Campbell

ALP-83-S

Side Two

1. Time After Time
2. St. Louis Blues
3. Wave
4. Watch What Happens
5. Little Green Apples

Produced by ART RECORDS, LTD. MIAMI • FLORIDA • U.S.A. T.M. REG.

LONG PLAY

33⅓ RPM

FULL-FIDELITY STEREO

ALLE URHEBER- UND LEISTUNGSSCHUTZRECHTE VORBEHALTEN. KEIN VERLEIH! KEINE UNERLAUBTE VERVIELFÄLTIGUNG, VERMIETUNG, AUFFÜHRUNG, SENDUNG!

Deutsche Grammophon

LC 0173

1

GEMA	Made in West Germany	2531 222	STEREO 33

Alban Berg

LULU

Oper nach Frank Wedekinds Tragödien
»Erdgeist« und »Büchse der Pandora«
Orchestrierung des III. Aktes vervollständigt von Friedrich Cerha

Prolog / I. Akt: 1. Szene / Interludium

Teresa Stratas
Toni Blankenheim / Franz Mazura
Gerd Nienstedt / Kenneth Riegel / Robert Tear
Orchestre de l'Opéra de Paris
Dir.: Pierre Boulez

℗ 1979 Polydor International GmbH

ALLE URHEBER- UND LEISTUNGSSCHUTZRECHTE VORBEHALTEN. KEIN VERLEIH! KEINE UNERLAUBTE VERVIELFÄLTIGUNG, VERMIETUNG, AUFFÜHRUNG, SENDUNG!

Deutsche Grammophon

LC 0173

2

GEMA	Made in West Germany	2531 222	STEREO 33

Alban Berg

LULU

Oper nach Frank Wedekinds Tragödien
»Erdgeist« und »Büchse der Pandora«
Orchestrierung des III. Aktes vervollständigt von Friedrich Cerha

I. Akt: 2. Szene

Teresa Stratas
Toni Blankenheim / Franz Mazura
Kenneth Riegel / Robert Tear
Orchestre de l'Opéra de Paris
Dir.: Pierre Boulez

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Deutsche Grammophon

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3

GEMA	Made in West Germany	2531 223	STEREO 33

Alban Berg

LULU

Oper nach Frank Wedekinds Tragödien
»Erdgeist« und »Büchse der Pandora«
Orchestrierung des III. Aktes vervollständigt von Friedrich Cerha

I. Akt: Verwandlung / 3. Szene

Teresa Stratas / Hanna Schwarz
Jules Bastin / Franz Mazura
Helmut Pampuch / Kenneth Riegel
Orchestre de l'Opéra de Paris
Dir.: Pierre Boulez

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Deutsche Grammophon

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4

GEMA	Made in West Germany	2531 223	STEREO 33

Alban Berg

LULU

Oper nach Frank Wedekinds Tragödien
»Erdgeist« und »Büchse der Pandora«
Orchestrierung des III. Aktes vervollständigt von Friedrich Cerha

II. Akt: 1. Szene

Teresa Stratas / Yvonne Minton / Hanna Schwarz
Toni Blankenheim / Franz Mazura
Gerd Nienstedt / Helmut Pampuch / Kenneth Riegel
Orchestre de l'Opéra de Paris
Dir.: Pierre Boulez

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5

GEMA	Made in West Germany	2531 224	STEREO 33

Alban Berg

LULU

Oper nach Frank Wedekinds Tragödien
»Erdgeist« und »Büchse der Pandora«
Orchestrierung des III. Aktes vervollständigt von Friedrich Cerha

II. Akt: Filmmusik / 2. Szene

Teresa Stratas / Yvonne Minton / Hanna Schwarz
Toni Blankenheim / Gerd Nienstedt / Kenneth Riegel
Orchestre de l'Opéra de Paris
Dir.: Pierre Boulez

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Deutsche Grammophon

LC 0173

6

GEMA	Made in West Germany	2531 224	STEREO 33

Alban Berg

LULU

Oper nach Frank Wedekinds Tragödien
»Erdgeist« und »Büchse der Pandora«
Orchestrierung des III. Aktes vervollständigt von Friedrich Cerha

III. Akt: 1. Szene

Teresa Stratas/Ursula Boese/Jane Manning
Yvonne Minton/Anna Ringart/Hanna Schwarz
Jules Bastin/Toni Blankenheim/Pierre-Yves le Maigat
Claude Meloni/Gerd Nienstedt
Helmut Pampuch/Kenneth Riegel
Orchestre de l'Opéra de Paris
Dir.: Pierre Boulez

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7

GEMA	Made in West Germany	2531 225	STEREO 33

Alban Berg

LULU

Oper nach Frank Wedekinds Tragödien
»Erdgeist« und »Büchse der Pandora«
Orchestrierung des III. Aktes vervollständigt von Friedrich Cerha

III. Akt: Variationen / 2. Szene

Teresa Stratas / Yvonne Minton
Toni Blankenheim / Franz Mazura
Kenneth Riegel / Robert Tear
Orchestre de l'Opéra de Paris
Dir.: Pierre Boulez

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8

GEMA	Made in West Germany	2531 225	STEREO 33

Kommentare zu

LULU

1. Douglas Jarman:
Biographisches

2. Friedrich Cerha:
Zum III. Akt von Alban Bergs LULU

3. Pierre Boulez:
Zur Interpretation

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